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to Choose a Violin . . . page 8

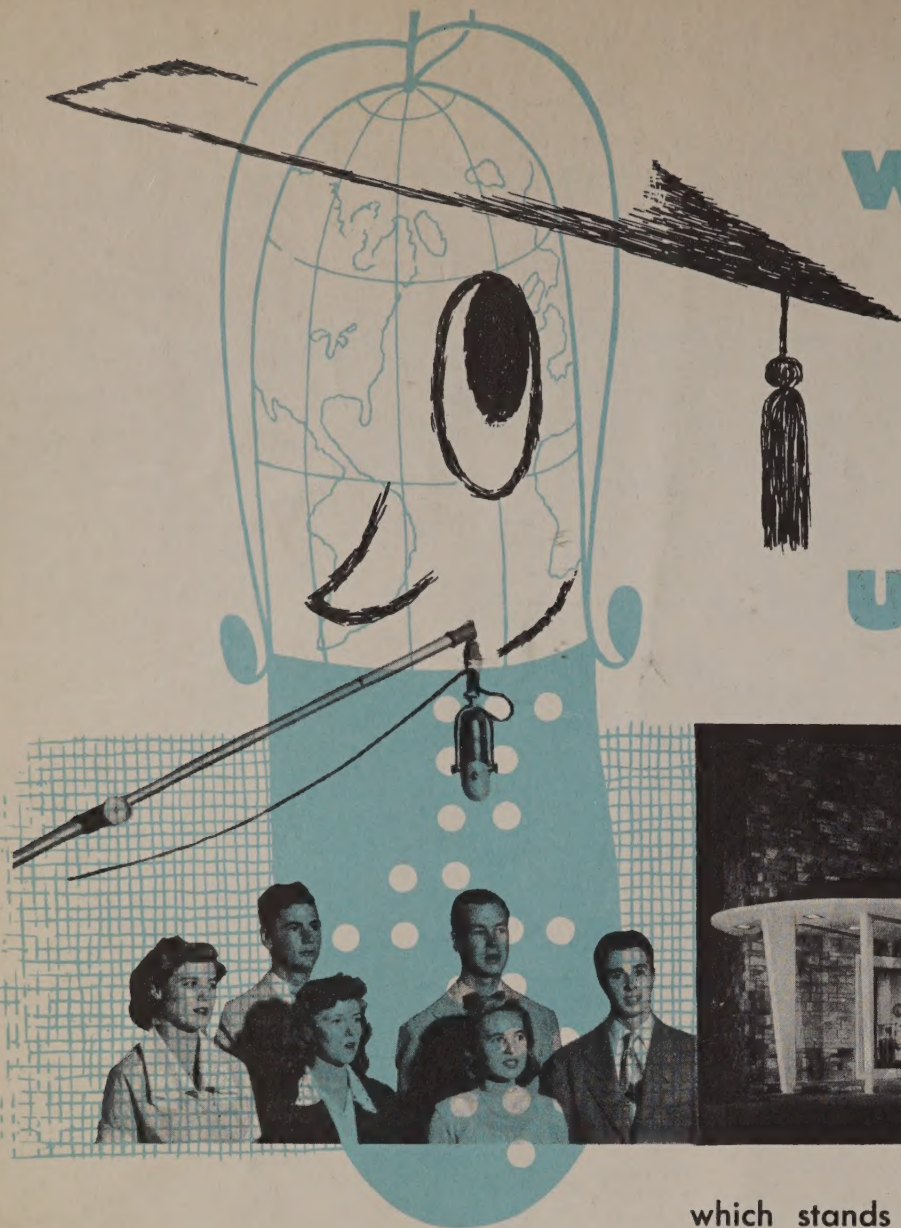


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VOICES AREN'T MADE—THEY GROW
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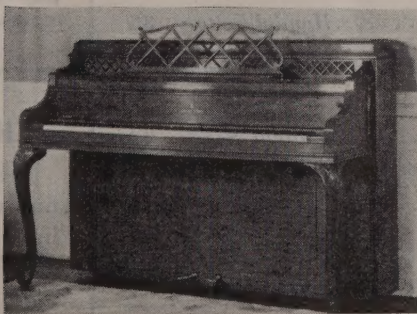
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The Real Chopin

We've read about the great friendship between Liszt and Chopin. Read what Chopin really thought of his Hungarian contemporary, and others, in these uncensored letters, recently discovered and translated into English for the first time by BRONISLAW E. SYDOW.

Record Your Performances

Weeks of rehearsal go into a student performance. Why not record the event? This and other educational uses for disc and magnetic recorders are outlined by DR. KENNETH HJELMERVIK, music supervisor of Baltimore city schools.

On a High Note

VIKTOR FUCHS, teacher of Igor Gorin and other well-known singers, gives his recipe for expanding the range and power of a voice.

THIS MONTH'S COVER

Despite modern technology, fine violins are still painstakingly made by hand. The operation requires skilled craftsmen, like the bearded Bavarian violin-maker shown at work on a partly-finished instrument.

(See John Johnson's story, "How to Choose a Violin," on Page 8 of this issue.)

MUSICAL MISCELLANY

By Nicolas Slonimsky

A music publisher received the manuscript of a song entitled "Why Do I Live?" He returned to the composer with the following letter: "Sir, the answer to the query contained in the title of your song is: because you sent it by messenger boy."

* * * * *

Rossini was the greatest epicure among musicians. He regarded eating as a fine art. In one of his letters, he expressed his ideas on the subject with disarming candor: "Next to doing nothing, I know no more delightful occupation than that of eating, by which I, of course, mean eating properly. What there is for the heart, eating is for the stomach. The stomach is the conductor who leads the great orchestra of our passions; an empty stomach represents to my mind the ussoon or piccolo, grunting out discontent, or squeaking forth melody; a full stomach, on the contrary, is the triangle of pleasure and the kettle-drum of joy. As for love, I hold it to be pre-eminently the *prima donna*, the diva singing in our brain her *cavatina* which intoxicates the ear and entrances the heart. To eat and love, to sing and digest, such are the four acts of the *opera buffa* called life, which vanishes like the foam from a bottle of champagne. Anyone who allows it to evaporate without enjoying it is an utter idiot."

* * * * *

What happens when subordinate causes and commas run amuck is demonstrated by advertisements that appeared in the Wanted and for Sale columns of a magazine in 1900: Piano wanted, for a young lady, a beginner with carved legs.

Piano for sale—the property of a lady leaving England in a remarkably elegant walnut case.

* * * * *

The great Anton Rubinstein, even at the peak of his career, was always nervous before a concert. His recital in London, a music

lover accosted him in front of the hall with a desperate plea for an otherwise unobtainable ticket.

"I have only one seat at my disposal," said Rubinstein, "but you are most welcome to it."

"Thanks a thousand times," exclaimed the music lover. "Where is the seat?"

"The seat is at the piano," replied Rubinstein.

* * * * *

It is a rare compliment to an artist when a concert-goer considers the price of the ticket too low for the pleasure received. When the eccentric pianist, Vladimir de Pachmann, played a concert at Reading, Pennsylvania, a member of the audience stopped at the box office as he left the hall, and handed in a one-dollar bill. "What's this for?" asked the cashier. "I got more than my money's worth," replied the customer, "and I want to pay the difference."

* * * * *

A story is told about a cornet player named Hemenway, of Framingham, Massachusetts, that while filling an engagement in a neighboring town, he executed a series of brilliant variations on a march tune. "Where on earth did you get all these flourishes?" inquired the astonished bandmaster. Hemenway pointed at the page which was covered with fly specks. "Right here. The flies that made up all these *fioriture* must have had an excellent ear for music."

* * * * *

A novel way of cultivating the sense of rhythm in young pupils was suggested in the "Musical Magazine and Review" in 1827, when electricity was the new and exciting experimental science. It suggested that instead of a metronome, an electrical machine should give the pupil a non-lethal shock at the beginning of each bar, so as to contract the finger muscles.

* * * * *

When Handel conducted the first performance of *The Messiah* in Dublin, he was disgusted with the poor sight reading of the chorus. (Continued on next page)

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MUSICAL MISCELLANY

(Continued from Page 3)

He turned to the manager and asked angrily, "Didn't you assure me that the chorus could read at sight?" "Och, yes," replied the other, "Faith and I did, but I never told ye that they could read at first sight."

* * * * *

In the year 1897, Richard Strauss published a song as a supplement to the magazine "Jugend." The title of the song was simply, "If." It was written in the key of D flat major, but the end was in D major. To forewarn the musically orthodox, Strauss added this footnote at the end of the song: "Vocalists who may wish to sing this song before the end of the nineteenth century are advised by the composer to transpose the last six bars a semitone lower, so as to finish the piece in the same key in which it began."

* * * * *

Once when the conductor Von Bülow was leading the first performance of a new symphony, there was very little applause. Von Bülow turned to the audience and said: "So you don't understand this music? Well, you shall hear it again!" and he repeated the whole symphony.

When a soprano soloist persisted in singing off pitch, Von Bülow turned to her with his politest bow, and said: "Madam, will you kindly give us your A?"

When a visitor called on Von Bülow with a request for an autograph, he brusquely retorted: "The man who signs my autographs is not in right now. Will you call later when he comes back?" On another occasion, Von Bülow apologized for the quality of his autographs. Finally he scribbled down on paper some indecipherable hieroglyphics, and handed it to the visitor. "There," he said, "this looks like a distinguished autograph. I hope it will do."

* * * * *

When Sir Arthur Sullivan was traveling in the United States, a man, meeting him at the hotel, greeted him with great enthusiasm: "Say, by golly, I'm mighty glad to meet you! But you ain't very big, are you? How much do you weigh?" "About one hundred fifty," replied the astonished composer. "Then how on earth did you come to knock out Ryan?" "I never knocked out any Ryan. What

do you mean?" "Ain't you John L. Sullivan?" "No, I'm Arthur Sullivan, who wrote 'Pinafore.'" The man, dazed for a moment, then said, with a broad smile: "Well, then, I'm mighty glad to see you just the same." Sir Arthur regarded this as the greatest compliment of his career.

* * * * *

Jaques-Dalcroze tells about a young composer who wrote a piece of music that sounded too much like a Prelude by Debussy. What to do? Rewrite it? Or throw the whole thing out? Suddenly, a brilliant idea came to his mind. He took the manuscript and wrote in large letters "Hommage à Debussy."

* * * * *

Moriz Rosenthal played Chopin's Minute Waltz extremely fast. When someone told Paderewski of Rosenthal's feat, he observed:

"Yes, all clever conservatory pupils can do that."

A year later a friend of Paderewski said to Rosenthal:

"Have you heard of this talented amateur who is playing in London? I can't recall his name."

"A talented amateur playing in London?" said Rosenthal. "It must be Paderewski."

* * * * *

A society dandy whose accomplishments in the field of polo were notable, was an amateur pianist who liked to regale his social equals with samples of his playing. He once played some Chopin at a gathering where Paderewski was the guest of honor.

"What do you think of him?" someone asked Paderewski.

"He is a dear soul who plays polo," Paderewski replied, "and I am a poor Pole who plays solo."

* * * * *

Gounod had the greatest admiration for Mozart. "In my early days," Gounod confided to a friend, "I used to say, I and Mozart; later on, I would say, Mozart and I. Now I say simply, Mozart."

* * * * *

Mascagni compared music critics to vinegar: "What is vinegar but wine gone sour? Music critics are musicians who have gone sour, too. I cannot stand the former at the table, nor the latter in the concert hall."



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The Social Implications of **Piano Study**

*Leadership, Cooperation, Self-Confidence—These Benefits
of Piano Training Make For a Well-Adjusted Personality*

By JOHN CROWDER

THE PIANO is probably the most musical-ly complete and widely used solo instrument. Therefore, thousands of musicians spend millions of hours practicing and playing the piano. Although some of these hours are used to entertain audiences, family, or friends, most of them are spent by the player alone with the instrument. Will this expenditure of time and effort result in special benefits to the individual? If so, what are they?

We may also ask what benefits accrue to a society in which so many of its members invest so heavily its time, money, and energy. Let us consider some of the social implications of piano playing and study.

Today, individual and group behavior is being studied by industrial leaders, politicians, philosophers, religious leaders, and educators in an effort to understand better the world we live in. The biologist would account for individual behavior on the basis of heredity. The sociologist insists that environment largely determines behavior. The medical scientist points to bio-chemistry as a determining factor. Psychologists' explanations and theories concerning human behavior have one point in common: Through better understanding, the individual may be helped toward a better adjustment to other individuals. All education, in fact, has this as its final objective.

IT IS AS IMPORTANT for musicians to have a social conscience as it is for doctors, politicians, industrial and labor leaders. Piano teachers have no less responsibility for the child's social development than for his technical training.

Let us consider, then: (a) what piano playing does for the individual; (b) what society gains from piano players; (c) what the responsibility of the piano teacher is toward student and society.

Social characteristics for the individual which may be influenced and developed through piano study are leadership, cooperation, the competitive attitude, self-expression, and personality development.

Leadership is a challenging objective for students. This leadership is not limited to attainment of a position of eminence in comparison with other pianists. In the family, church, the school, and other groups, the

pianist can rise to a position of leadership through his ability to play the piano. As Dr. Henry C. Link points out in the Readers Digest, "The practice in private of some social skill is important in developing leadership. The timid youngster who day after day practices on some musical instrument is developing a skill which may transform his self-distrust into self-confidence. I remember a bashful boy who spent many weary hours practicing on the piano. One night at a large party he took refuge at the piano and began to play. Soon some of the boys and girls began to sing, and before he knew it he found himself their song leader."

COOPERATION is an important social characteristic. Although the pianist leads in many cases, in many others his role is to follow. In pageants and plays, dancing or marching, the pianist learns to cooperate in a group activity.

Piano playing develops the competitive spirit. In ensemble playing, studio recitals, and class recitation, a healthy spirit of competition is found. And in ensemble playing, competition and cooperation are established and maintained in delicate balance.

Self-expression is an important means of personality development. Each one of us needs an emotional outlet and an opportunity to develop an interest in the welfare of others. One's success, socially and in business, depends in large degree upon a well-adjusted, well-balanced personality.

A STRONG SOCIETY is made up of well-balanced, well-adjusted, healthy, and happy individuals. It is important that all members of the group have a sense of security, of belonging, of being wanted and needed. In every stage of development, from childhood to old age, ability to play the piano contributes to the well-being of the individual and aids him in finding his place within a group.

What then is the responsibility of the piano teacher in helping the average student to find his place in society, and helping the superior student to develop his talents? First, the teacher must aim at the development of all students. Teaching methods must be adjusted to the needs of the individual. The teacher must have a knowledge of the behavior of the

individual as it can be learned from the biologist, the sociologist, the doctor, and the psychologist. He must be aware of educational psychology and public school philosophy.

The piano teacher must be interested in the child's social background as represented in the family and in his community life. Opportunities for using the piano as a means of developing social consciousness should be made available to the student.

THE PIANO TEACHER is responsible for guidance and wise counselling. This applies not only to music and technical matters, but to all situations in which piano playing may be a factor. It is important that the teacher encourage a gifted student to aspire to perfection in performance. It is equally important to encourage the less talented one to find use for his more limited talents and skill. Unless guided and counselled, these students may be unsuccessful economically and artistically and socially maladjusted.

President Conant of Harvard has pointed out that one of the causes of the rise of Hitlerism was the large number of highly trained specialists in Germany who were failures economically, who became socially maladjusted, and who used their leadership to accomplish an unworthy and selfish objective. The piano playing individual needs to use his talent at all age levels to achieve leadership in his group, to learn cooperation and how to follow others, to compete within and yet belong to the group, to learn self-expression, and to achieve that spiritual enrichment which enjoyment of good piano literature affords.

How many of these millions of piano-playing children and adults have achieved, and are achieving, any or all of these objectives? If these things seem important and challenging to us as piano teachers, we should re-evaluate our teaching. If we can guide, counsel, and teach our pupils in these ways, piano study is fully justified for the individual and for society.

John Crowder is Dean of the School of Music at Montana State University. This article was read at the August, 1949, meeting of the Music Teachers National Association held in San Francisco, California

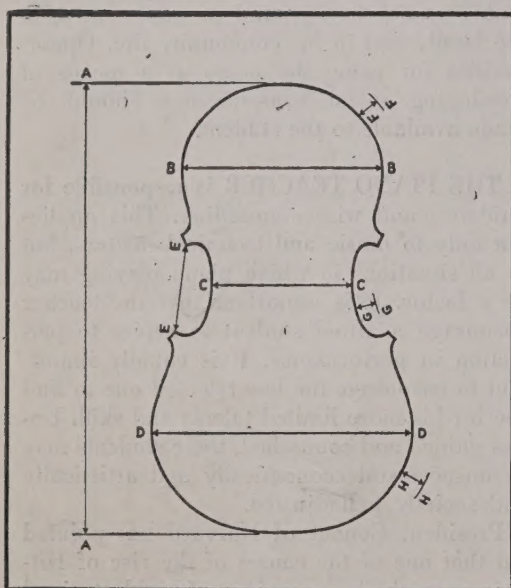
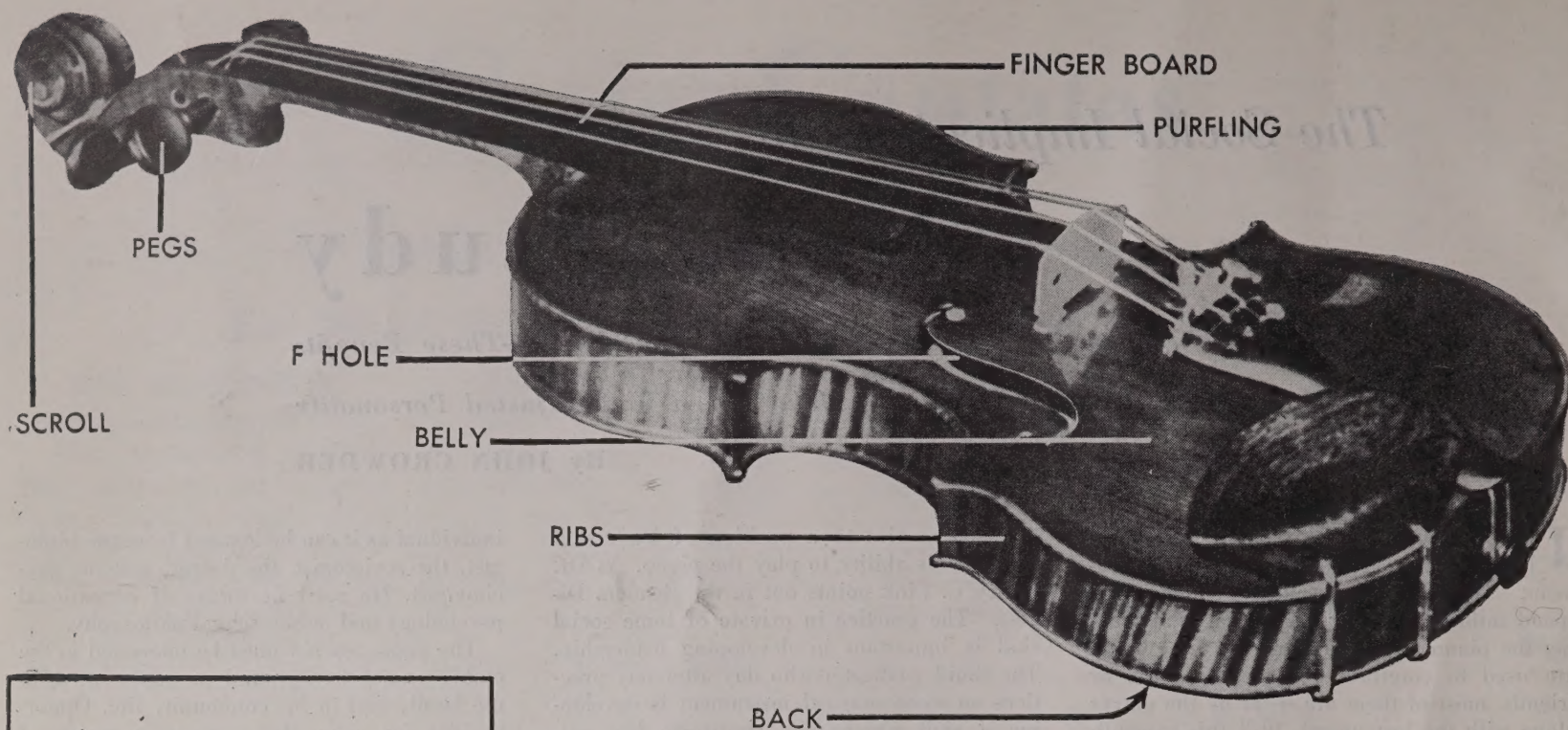


TABLE OF MEASUREMENTS

	G.P. Maggini* (Best period)	A. Stradivarius (Golden period)	J. Guarnerius (Del Gesu) (Finest example)
A-A Length of Body	14-7/64	13-60/64	13-48/64
B-B Width of Body	6-36/64	6-36/64	6-30/64
C-C Width of Body	4-15/64	4-16/64	4-20/64
D-D Width of Body	8-2/64	8-6/64	8
E-E Between Corners	3-10/64	3-8/64	3-16/64
F-F Height of Ribs	1-7/64	1-8/64	1-10/64
G-G Height of Ribs	1-7/64	1-10/64	1-10/64
H-H Height of Ribs	1-7/64	1-14/64	1-16/64

* The Maggini violins are usually somewhat larger than the above measurements would indicate, but this violin more nearly represents the model used by his imitators, so was used on that account

How to Choose a VIOLIN

*Take Along an Expert, if You Can,
and Keep the Following Points in Mind*

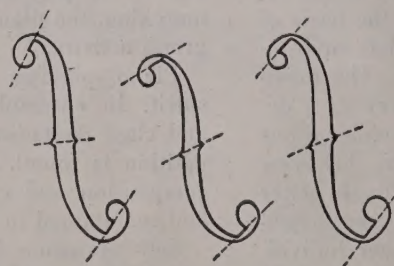
BY JOHN JOHNSON

Few violinists know how to choose a violin. Selecting an instrument involves factors which are seldom understood by the average player.

Before examining a new violin, the performer should first examine his own playing. He should decide what kind of tone is best suited to his personality and emotional makeup. Under the guidance of a good instructor he should analyze what physical limitations affect his playing. (Does he have short, stubby fingers?) He should also consider whether the violin is to be used mainly for solo performance, chamber music or orchestra.

With all these facts in mind, the violinist should consider whether he desires a warm tone or a brilliant tone. As will be seen, for some purposes tonal suavity is desirable; at other times a full tone is more important.

Having decided on the type of tone desired, the player must now make a difficult decision—whether to buy at reasonable cost an instrument of a lesser-known violin maker, or to pay a large sum for an instrument by a famous master. Unfortunately for the player, the economic factor is often complicated by an irrational desire to own an old Italian mas-



Soundholes of a Maggini (A), Stradivarius (B), and Joseph Guarnerius Del Gesu (C) violin

ter regardless of its cost. There are widespread misconceptions about violins and violin tone. To clarify his problem, the player should consider the following facts. He should not attempt to select an instrument without reflecting that:

- (1) In appraising the tone of a violin, the listener's ear is reliable for volume and carrying power only.
- (2) An audience cannot distinguish between the tone of a good old violin and the tone of a good new violin.
- (3) The varnish on a violin, if of good grade and properly applied, is never a vital factor in good tone or poor tone.
- (4) Good tone can be produced in a violin only by good materials and workmanship.
- (5) Age will mellow the tone of a good violin if it is played regularly, but will never improve the tone of a cheap or poorly constructed instrument.
- (6) The selling-price of a violin depends

John Johnson is a music dealer and violin maker in Allentown, Pennsylvania. This article is based on long experience with violins.

primarily on the fame of its maker and the history of the instrument. The large sums paid for old Italian instruments are not commensurate with their tonal merits.

(7) All individuals have different tastes and the reaction of one player to a certain violin may be entirely different from that of another equally fine player.

(8) The absolute identification of many old violins is an impossibility. Always remember that when you consult an expert you get his opinion, not a statement of fact.

(9) A violin that sounds loud under the ear does not necessarily have great carrying power.

(10) Violins by the same maker vary greatly in quality. Those made for the general trade are inferior to those made for special customers, which are greatly superior in wood, workmanship, and tone.

Violins can be secured from many sources at prices from fifty dollars to fifty thousand dollars. It is well for the player to accept the fact that no fine violins are ever purchased for trifling sums, unless they have been stolen. Fine violins are valued very highly by their owners, and are not to be found in attics and pawnshops, all reports to the contrary notwithstanding.

Instruments from private sources can usually be purchased cheaper than from a dealer if the buyer is willing to take the risk of buying "as is" and making his selection from a small number of instruments. When a purchase is made from a reliable dealer there will be less risk, a much greater selection to choose from, and if an exchange is desired in the future, most dealers will allow the player full value for his instrument.

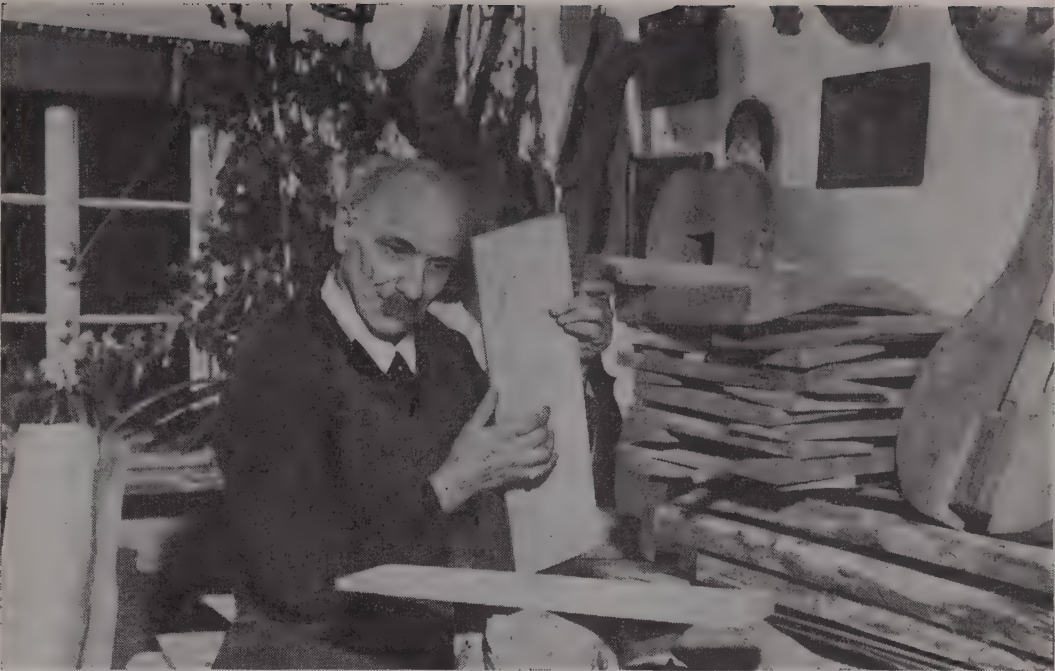
Before buying a violin, unless you have absolute confidence in your knowledge of violins, carefully check the reputation of the party you intend to deal with.

The tonal qualities of violins have been expressed as being rich, even, soft, full, brilliant, far-carrying, round, beautiful, sonorous, robust, singing, warm, deep, flexible, responsive, but no two persons have the same inner response to external stimuli. It is imperative that the player selecting the violin be guided by his ear, and his ear alone. When testing for tone be sure to have someone listen while you play, and have someone play while you listen in order to determine the instrument's carrying power, evenness of strings, and responsiveness when playing fast passages.

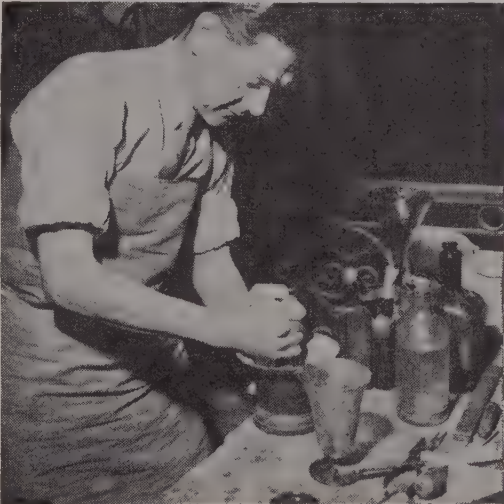
If possible, the violin should be tested in a heated room that has a minimum of sound reflection, also in a large hall, and with an orchestra. If you are an amateur, have some expert player check your fiddle for wolf notes and chord playing.

The tonal quality you experience is a personal element and cannot be reduced to any common denominator. Let your own ear determine your tonal desires. If possible, train your ear by utilizing every opportunity to play on a fine instrument.

While sweetness of tone is often desirable for amateur players, (Continued on Page 49)



A Bavarian violin-maker taps a block of seasoned spruce to test its resonance. If it meets the standard of his exacting ear, it will go into a violin.



Mixing the varnish. Contrary to popular belief, this is not a crucial factor in the tone of a violin.



Inserting the soundpost is a very tricky operation, and requires the deft fingers of a skilled craftsman.



Shaping the back of a violin. The instrument does not acquire its curve by bending; it is, as a 17th century English maker put it, "dugged out of the planke."



Alec Templeton as a serious musician ranks among today's most eminent pianists and composers. As a purveyor of fun and laughs, he is among the world's most successful entertainers.

Born in Wales, now an American citizen, Mr. Templeton began piano study at the age of four with Margaret Humphrey. (In 1949 he journeyed to South Wales to give a recital in honor of her Jubilee as a music teacher.) He was graduated with highest honors by the Royal Academy and the Royal College of Music in London.

Coming to America as a concert artist, Mr. Templeton soon incorporated into his recitals his second-half-of-the-program improvisations and mimics.

DON'T TAKE YOUR MUSIC

Too Seriously

From Bach to Debussy, The Greatest Masters Have Used The Light Touch on Occasion

By ALEC TEMPLETON

as told to ROSE HEYLBUT

I AM always astounded by the attitude that music must be regarded as an eminently serious thing, to be approached in the restrained mood of a sermon or a lecture on philosophy. Certainly, great spiritual and intellectual values reside in good music, forming one of its chief sources of inspiration and consolation—but they do not tell the full story!

Music is like life—it can provide every possible human reaction, grave or gay, pensive or joyous. You have only to look for the mood you need, to be sure of finding it in music. Which brings me to my long-established conviction that music is fun and always has been. When people tell you they are 'scared off' by the noble seriousness of good music, they may think they are proving a case against music, but they aren't; they simply demonstrate that they themselves have not found out the trick of getting at its other aspects.

To find fun in music, you need only to listen to music with your ears open. Let us distinguish at once between music that is meant

to be amusing—like Gilbert and Sullivan, the light operas of von Suppé and Offenbach, and the world's entire literature of songs with funny words—and authentic good music which, along with its other values, contains elements of side-splitting fun. It is the second category I should like to explore, to prove once and for all that music *is* fun and need never cause 'scary' feelings.

Let me add, too, that once you begin looking for fun in music, the habit grows and you get the grandest laughs in utterly serious passages! I find myself doing this all the time, and an example is that bit in the Second Act of "La Traviata" where the orchestra does far more tickling things than I should ever dare do in my mimic operas. What happens is that, at a serious moment, the orchestra suddenly goes F-F-F-F-F, FE-FE-FE-FE-FE, etc., exactly like the rhythmic but twiddly opening of a comic song—*toot, toot, toot, toodle, toodle, toodle . . .*

Casting even a brief glance at the develop-

ment of fun in music, we find that hilarities vary with time rather than with nationality. That is to say, at any given period of musical history, composers were putting bits of fun into their music regardless of where they came from or where they wrote; while at another period, nobody was being funny.

The great classic age was by far and away the most fertile in fun. Look at Mozart's *Divertimento*! Writing to ridicule orchestras, Mozart has a glorious time letting the instruments ramble away from form and tonality. By way of pointing up the joke ("Make no mistake about this," says Mozart), the work ends on three chords that are very off key.

Mozart abounds in instances of pure fun—a good thing to keep in mind if you are just beginning to make friends with him. For example, there is the last movement of the *Sonata in C-Major* (its first movement was once made over into a popular jazz song, but that is *not* the kind of fun I have in mind), and the last movement of the Fortieth Symphony—actual invitations to plunge into the gaiety that lives in the heart of a mighty composer.

Handel can be funny, too—take *The Harmonious Blacksmith*—and as for Haydn, I think he got the nickname 'Papa' because of his vast, unconquerable jollity. Always playing surprising tricks he was—as in the Farewell Symphony and the Surprise Symphony; while his array of tricks and trumpets in the Toy Symphony is simply a more dignified version of the kind of thing Spike Jones does today!

All the very old composers had a rare sense of fun—Purcell, Orlando Gibbons, and that delightful pre-Bach Kuhnau who gives us perhaps the earliest example of program music in his lusty, gusty (*Continued on page 59*)

WHAT IS YOUR VOCAL PROBLEM?

ETUDE this month continues its unique symposium on vocal problems, with answers by leading singers. Readers are cordially invited to submit queries in care of **ETUDE**.

Ezio Pinza, for 20 years a leading basso of the Metropolitan, and now starred in the Broadway musical, "South Pacific," began his career as a six-day bicycle racer in Italy. He still has the bike and occasionally pedals it about the streets of Rye, New York.

Seventh son of an Italian carpenter, Pinza was born in Rome and brought up in Ravenna. Discovering that he had a voice, Pinza won a scholarship at the Bologna Conservatory. He had studied there two years when World War I broke out. Mustered out a captain of artillery, he made his debut at La Scala, singing in a performance of "Nerone" conducted by Toscanini. Pinza was such a hit that a short time later he was brought to the Metropolitan by Gatti-Casazza.

One of the most versatile opera basses, Pinza has in his repertoire 55 operatic roles. They cover a wide range of characterizations, from the dignified Sarastro of "The Magic Flute" to the slapstick comedy of Don Basilio in "The Barber of Seville."

Next month's guest writer on vocal problems will be Gladys Swarthout, distinguished mezzo-soprano of the Metropolitan Opera Company.

Q. I am 17, have a low baritone voice and am interested in becoming an accomplished soloist. I have been studying with a woman for six months. Would a man or a woman teacher suit my voice better?

A. It does not matter very much if a teacher is male or female—the important thing is for the teacher to be intelligent and honest.

Q. Even though I have never studied voice under a private teacher, I have a very good voice and have done a great deal of solo work in church, but I was never bothered with audible breathing until recently. I play a wind instrument in a band and notice here, too, that I seem to be getting short of breath. I don't smoke or drink and am in very good health. Why should I suddenly develop audible breathing?

A. If this inquirer would try, either when he sings or plays the musical instrument, to breathe as naturally as when he speaks I am sure the noise would disappear.

Q. I am a baritone with a range from G above middle C down two octaves. My low tones are very good but my top ones are not so free. I find it helps if I use a smiling position on the top tones. It gives me more freedom and resonance of production with good support. It places the tone further forward under the tip of my nose rather than lower down and further back. However, when I use this smiling position all my upper teeth and part of my gums are exposed and it makes a very bad appearance. As I sing down the scale the lips come down over the teeth forming more of a rounded position and the jaw drops down. Is the slightly nasal tone objectionable for the top notes of a high baritone?

A. The smiling position is always good. It gives ease to a singer. But I have never seen anybody who, when singing in this position, lifts his lips to such an extent as to show not only the teeth but the gums also. If the nasal tone is very slight, it is permissible.

Q. I have a very erratic and unusual voice; in fact I have three of them. One is a harsh monotone, another an operatic lyric tenor with depth, color and vibrato, and the third is an acceptable baritone which has no tenor characteristics. There is no regularity in this cycle. I have done some concertizing and operettas, but I am always careful to sing to my friends when the cycle was around to

BY EZIO PINZA



the monotone. I never sang in a chorus because I knew my cycle would never correspond with rehearsal times. My voice in the good periods is equal to many concert singers today. Can you explain this phenomenon; do you know of a similar one in the vocal world, and what can I do about it?

A. If the voice will not answer to command, I would say that the best thing to do is not to try to be a professional singer: Use your talents for pleasure. It is rather difficult with one voice. How can anybody sing with three voices, not knowing which will be at hand?

Q. I am almost 16, have had piano lessons for three years and now I want to start voice lessons. How should I go about selecting a teacher? I have sung in school musicals—once had the leading part, but my parents do not want me to take it up as a vocation—it is too uncertain. I know of one teacher, but she concentrates on her favorites and lets the other pupils drift, and I know I would not be a favorite. I want to develop my voice as much as I can through local teachers.

A. I am absolutely against the idea of starting to study singing too early. At 16 the voice is not yet developed. I suggest waiting at least another two years. I started at 19.

Q. I am a vocal student and recently I have developed a throat condition which makes me feel I have dust in (Continued on page 57)

The Ninety We Lose



Children Aren't Little Men and Women—

Look at Piano Lessons from Their Point of View

BY ESTHER RENNICK

Teacher of piano in Birmingham, Alabama

AT the beginning of every teaching term, thousands of eager youngsters troop into the studios of piano teachers all over America. According to a national survey, of every hundred beginners only ten continue their study beyond the third year.

If the ninety who drop out could forget their ambition to play, there would be no problem for the piano teacher. Unfortunately, they can't. Music has a universal appeal; it is the leaven of life. The ninety we lose, when they become adults, say wistfully: "I took piano lessons when I was a child, but I couldn't get interested. I'd give anything if I could just play enough for my own amusement."

In addition to those who could have learned to play beautifully for their own satisfaction, there are many who might have become professional musicians; teachers, singers, choir directors, and even concert artists. There are most certainly in that lost ninety, countless numbers whose chair in the concert hall remains forever empty because the teacher failed to make music lessons simple for the beginner, yet vital and stimulating enough to keep the pupils interested over a number of years.

Children are not little men and women. They are a race of beings unto themselves. We teachers too often remain quite happily ignorant of the fact that we try to teach a child as if he were at the adult level of intelligence.

Trying to understand what is going on in a child's mind so that we may cope with his learning aptitude is a fascinating objective and jolting experience for the teacher.

During the early stages of my teaching, when I was imbued with the importance of my knowledge and noble purpose, I gathered

my beginner class into the studio for what I termed an orientation period. It was an orientation all right, but I was the one who was oriented!

I talked to the little group of children about the musical path we were embarking upon. I'm sure I used words and expressed ideas, which had no meaning for them. However, they gazed at me as if they were entranced. Their eyes danced in what I mistook for anticipation of musical joys to come.

When I finished talking I asked if there were any questions. Half a dozen hands went up. Flushed with pride I called on seven-year-old Ellen. In a thin piping voice she said: "Are those turtles on your dress?" I said "yes," and hurriedly called for other questions. Hands flew up all over the room. I called on Shirley, age eight, and she squeaked in a tiny falsetto: "When you get through with the dress, can we have it to cut the turtles out?"

The average child is much more interested in turtles than in crescendo, andante, or any other musical term that has no connection with the things he knows and understands. This knowing and understanding develops in music exactly as in academic subjects, in which the evolution is from "Little Boy Blue," and "Little Black Sambo," to Tarkington and Alcott, and finally to Shakespeare and Tolstoy.

To teach a child at his own level of understanding requires a general knowledge of child psychology and an insight into his specific capacities, including his ability to absorb knowledge, his musical aptitude, his personal desires and his background. But that is not all. The amount of teaching material on the market today, designed for the beginner and young student, is staggering. And since materials are as important as methods, the

teacher must know the strength and weakness of every book, composition, theory-lesson, study, exercise, and duet in his teaching repertoire, and must keep abreast of the new material which comes out from season to season.

To solidify the child's natural love of music is one of the surest ways to keep him studying. This requires a wide scope of imagination. Remember when you were a child how eager you were to learn to play the tune the grind-organ man played while his little monkey took up the collection?

Most beginners have their own ideas about what they are going to learn to play on the piano. It may be their Dad's favorite whistling tune, or the ballad Mother sings at her club. The child's musical background is often established by early morning radio programs, which in my part of the country consist almost entirely of cowboy and hillbilly tunes with nasal overtones and guitar accompaniment.

The teacher of children must work through these youthful ambitions, cooperate to a degree with the child, win his confidence, gain his approbation by understanding his childish wishes. It works wonders!

A very unhappy little boy came in for his first lesson and said to me: "I've got to take piano a year so Mother will get me a guitar."

I smiled and said, "That's wonderful. Will you teach me to play the guitar when you learn how? I've always wanted to know how to play a guitar."

The atmosphere cleared, he sighed with relief, and when he started out of the studio he put his tiny arm around my waist, patted my hip and said: "Gee, I like you. You even wear hard clothes like my mother." One never knows how to lead a child. The reverse order is better anyway. (Continued on page 54)



A Musician's Worst Enemy—

The Common Cold

**"Don't Neglect a Cold" is good advice;
"Don't Catch Cold" Even Better**

By DR. W. SCHWEISHEIMER

● Dr. Waldemar Schweisheimer, a Viennese physician with a musical flair, has written extensively on topics affecting the health of musicians. His published books include *"Beethoven's Illnesses"* (Munich, 1922), an appraisal of the composer's symptoms and their effect on his compositions.

THE common cold can put the music teacher out of business for days or weeks. For a singer with regular engagements, the resulting loss may be very serious. Colds are the leading cause of absenteeism in bands and orchestras, opera houses and church choirs. The cold is the most prevalent and infectious of all communicable diseases. The Metropolitan Life Insurance Company, after an exhaustive study of the common cold, says that in United States industry some 60,000,000 work days are lost by colds each year. Add to this the cost of drugs, medical attention and disruption of business and industrial routine, and it has been estimated that the cost of the common cold to America is about two billion dollars a year, or what was spent to produce the atomic bomb.

As far as the musician is concerned, the cold has two aspects:

1. Cold prevention—avoiding a cold by means of proper precautions.
 2. Getting rid of the cold through approved medical, dietary and physiological treatment.
- "Don't neglect a cold" is good advice. "Don't get a cold" is even better. Colds seem as inevitable as Christmas, but they shouldn't be. Suppose a musician returns from his job tired out, and is exposed to a draught. The slight irritation he had when he left home did not bother him, but now it gives him a cold. If a singer's general resistance is low, then in a draughty bus she may get an inflammation of the larynx or the middle ear which otherwise would not have attacked her.

Colds are more easily caught in a dusty

room. Dust and dry air irritate the mucous membranes of nose, throat and bronchi and in this way diminish resistance against colds. Air-conditioned rooms, like those in radio studios, are excellent preventive measures against colds.

Bitter cold or a strong wind may be irritating, but more dangerous is the slight draught near a window or along a stone floor. A string quartet was playing in a well-heated room in which the door was opened from time to time. Every time the door opened, the violinist started sneezing. The second violinist could not understand such frailty of human nature. He enjoys nothing better than a rush of fresh air from the open door or window, even if the weather is chilly. And both are right! People are different.

Most Colds on Mondays

It is a strange statistical fact that more musicians catch cold on Monday than on any other day of the week. The reason is not quite clear but it seems that weekend life, sometimes resulting in excesses of eating, drinking and exposure, interrupts normal living.

Here are some more statistical data. The average musician loses three to four working days a year to simple colds without complications. Cases of common cold outnumber any other disease 25 to one. Forty to fifty per cent of all days lost from work are attributable to colds and their complications. Colds reach their highest peak in February, and a lesser peak in October, an obvious connection with cold weather. Sudden drops in temperature are followed by rises in both the incidence and severity of colds. Smoking, contrary to a common prejudice, has little effect on colds.

All musicians, singers as well as instrumentalists, dread catching colds, and rightly so. The quality of their performance is impaired by any cold. Singers are generally better off than other musicians—although they are not always aware of it—since their

voices are more resistant to colds and other diseases than those of non-singers.

Nevertheless, singers feel colds coming on every time the breeze changes, and their precautions against wind, weather and smoke would make a hypochondriac seem like a daredevil. There are singers who try to ward off colds by holding the white of an egg in their mouths for minutes on end before swallowing it. Gladys Swarthout says she blows bubbles as a daily dozen for her breath support. Lawrence Tibbett says he can hasten the cure of a cold by standing on his head.

The stage is a source of drafts which seem to come from everywhere. Jean de Reszke, in one of his early performances of *"Tristan und Isolde,"* took cold while lying on the couch on the stage—just as Schnorr von Carolsfeld had done 30 years before in Munich. Schnorr died from the after-effects of that exposure, but Jean de Reszke wisely made changes in his dress and in the position of the couch. Jean de Reszke was one of the most apprehensive singers imaginable when it came to colds. Emma Eames, who often sang with de Reszke, said, "He wore an expression of terror in his eyes during the whole performance. He always had with him a laryngoscope and frequently examined his throat and larynx."

It is hard sometimes to combine the wishes of different artists. Rosa Ponselle liked the theatre cool, and Martinelli preferred it warm. Once when they sang in the same opera, it was too cool for him and he caught cold. He lost several performances and the next time they were cast together, he warned her before the performance, "If I catch cold on account of you, I'll sue!"

Paderewski had to have a concert hall draft-proof so that he would not feel the slightest draft on the stage. If a breath of air so much as stirred, he would refuse to go on.

The bass-buffo of the Metropolitan Opera, Salvatore Baccaloni, regardless of temporary warm weather, wears (*Continued on page 24*)



BY ELENA NIKOLAIDI

A Conference with ANNABEL COMFORT

After winning laurels on Europe's operatic and concert stages, Elena Nikolaidi, contralto, was a smash hit when she made her New York recital debut in January, 1949. Currently she is under contract to Columbia Masterworks Records, and has a full schedule for the 1949-'50 concert season. Photo at right shows her as Carmen.

*There is no 'Short-cut'
to good Singing Technique*

Voices aren't Made... THEY GROW

CONSIDER the case of a young person endowed with a beautiful voice. He longs to become an outstanding singer. How may he achieve his goal?

Of course, he must set out on a program of training, recognizing that only systematic, well-planned work will bring him to the goal he sets.

Two factors are of great importance—the degree of knowledge his voice teacher possesses, and his own ability to absorb this knowledge. Proper guidance can work miracles with a voice, and when one has attained a dependable technique, he is well on his way to success.

The human voice must be treated with more delicacy than a man-made instrument, and its training is a far more difficult job. When a violinist or pianist learns to play his instrument, he uses arm and finger muscles which can be seen. The singer's muscular equipment is out of sight, and, even today, imperfectly understood. Also, the singer has been accustomed to using his voice for speech, and faces the tremendous difficulty of changing his breathing technique and sound production for singing purposes.

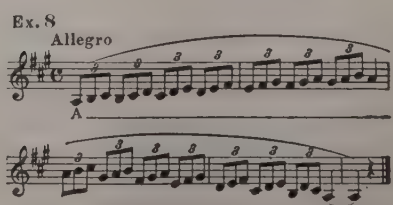
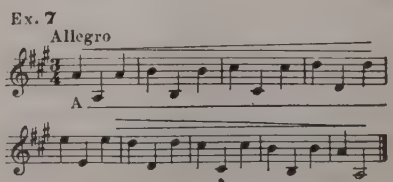
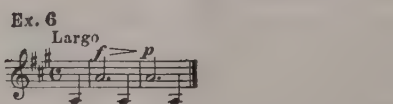
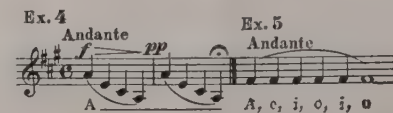
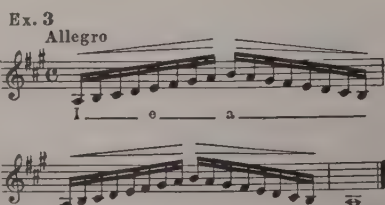
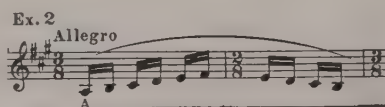
These difficulties are further increased by a physiological phenomenon. The singer, unlike his listener, hears his own voice by bone conduction, not through the eardrum. This gives him a distorted picture of his own voice. Consequently, when the tone becomes thick and "spread", a dangerous fault in singing,

his own voice sounds best to the singer. The instrumentalist, on the other hand, hears the sound he produces at least partially by way of his eardrum, and is better able to correct it. The beginner must understand the proper utilization of his cranial cavities. These cavities are similar to the soundboard of a piano, and serve the same purpose for the human voice. I think their function is best explained by the word "focus". A tone is "in focus"

when the initial sound generated by the vocal cords is most efficiently amplified by the resonance of the cranial cavities.

Vocal Exercises

To bring the tone into focus, one must have a basic knowledge of vocalises. They serve to maintain and increase the flexibility of one's voice, which can only be accomplished by careful exercise under rigid control. I prac-



tice eight vocalises every morning (see cut). Be sure to note the tempo, rhythm, and interpretive markings of each exercise. In Ex. 1 there is a crescendo and decrescendo in each measure. In Ex. 2 the rhythm changes in each measure. This exercise is to be sung legato, as one long phrase. Ex. 4 must be practiced slowly. The first measure is forte and legato, the second, pianissimo and legato. Ex. 6 is sung in the same way. Be sure to start Ex. 7 softly, and gradually crescendo as you ascend the scale. On the way down the scale, decrescendo and bring the exercise softly to a close. Do not fail to note the triplets in Ex. 8.

I would advise the progressive transposition of these exercises in half-steps, according to the individual's vocal range.

A voice grows slowly, and technical mastery comes with artistic maturity. Many singers, especially beginners, overdo their practice, with the result that they overburden and tire the voice which as yet is not fully developed. There is always a higher rung on the ladder to perfection; but the last degree of maturity never comes, and the singer who thinks there is nothing more for him to learn is on the brink of failure.

The High, Middle and Low Register

Does the singer have three registers in his voice? This question is justified, as one constantly hears of the various modes of cultivating the three registers of the human voice. I am grateful that I only hazily remember the time when I too had to suffer from the consequences of this misconception. There are not three parts in the human voice. Neither nature nor logic provided for such a division. A voice that is properly placed on the foundation of correct breathing and training will avoid this mistake. Unfortunately, this division is often found in the voices of women vocalists, a division artificially created to camouflage vocal shortcomings, so that the singer may benefit from cheap operatic effects. There is only one complete register in the human voice, and that must be produced correctly from the top to the bottom.

There are many artists who thrill their audiences in spite of the fact that their technique is poor, and not adequate for strenuous use. This fault is found among young singers who desire premature success and lack the tenacity to work methodically for a sound foundation. These voices do not last.

Forcing the Voice

It is vitally important that the young singer should not force his voice, but should allow it to flow freely. In this complex problem, the mentality and the intellectual development of the individual are decisive. The urge to "interpret" is strong. Add to this the dangerous influence of a poor voice teacher who uses big meaningless words in direct proportion to his ignorance, and the influence of a circle of friends who are thrilled by loud, forced singing and cheap effects, and there can be only one outcome—bitter disappointment when the young (Continued on page 58)

What Music Teachers

Forget to Teach

Many Instructors Stress Technique and Interpretation

—But Neglect a Most Important Element of Playing

BY MARGUERITE ULLMAN

SHE was a young music student having lunch with her piano teacher's wife.

"And what are you doing this afternoon, my dear?"

"I think I'll take a day off and go to the movies."

"Aren't you playing in the recital on Saturday?"

"Yes, but I know my pieces perfectly."

The professor's wife looked at the student a little curiously. "Isabel," she said, "have you ever played in a recital before?"

"No, but I always have wanted to."

"Aren't you nervous about it?"

"Why should I be? I know my music backward and forward, and it will be fun to go on a stage and play for the others."

Saturday came. Isabel was dressed in her best. Her hair was just right and she was full of anticipation. As the time drew near for her to play she began to feel a pain in her stomach. As she walked toward the platform, she felt dizzy. She experienced an internal sensation she later described as "fluttering birdies."

Isabel hadn't expected anything like this and she didn't enjoy the queer sensations. She sat down to play, but she didn't know where to begin. She tried one key, then another, but neither sounded right. Chagrined and unhappy she left the platform, her piece unperformed.

Isabel was a very surprised young lady. She had imagined something very different from her first recital. For weeks she had dreamed of it. What fun it would be to get all dressed up, walk to the stage and make an impression on the audience, and then bow to applause as she had seen so many others do. It seemed so easy. But this was terrible! She burst into violent weeping.

Isabel had had an emotional upset. Psychologists tell us that emotions are aroused every time we are put into a new situation for which we have not learned reactions. Our little pianist had plenty of experience in playing on her own piano in her own home, but she had never played a strange piano in a big hall, with hundreds of listeners waiting to pass judgment on her performance. She did

not know that the many new sources of stimulation would be too much for her.

But now she did know. The next time she was to play she began to suffer long before the day of the recital. She could not eat, she could not sleep. She learned the notes of her piece so well that she dreamed of them at night. Never again would she get on the stage and not know where to begin.

This time she did not go to the movies on the day before the recital. She stayed home and practiced and practiced. This time she would succeed.

Isabel was doomed to disappointment. The second recital was even worse than the first. She was afraid every moment. Although this time she did know where to start, her playing was so lacking in confidence that she felt it would have been better if she had not played at all.

Isabel would never consent to play in a recital again. When her friends asked her to play for them she always had some excuse ready. Sometimes she had not practiced, or the piano did not suit her. Isabel, for the rest of her life, was a maladjusted musician.

The sad part of it is that neither Isabel nor her teachers are really to blame. The teachers taught her to play, and taught her well. They were not psychologists and did not know how to introduce a child to public performance. Every teacher is worried about the "nervous one" and would turn that pupil into a confident musician if he only knew how.

The experiences of Isabel's cousin Joyce indicate one way in which, through parent-teacher cooperation, a young pianist can be introduced to public performance with minimum emotional strain.

When Joyce was preparing for her first recital, her teacher insisted that she use music that was not beyond her powers. "I want her to enjoy playing," the teacher explained. "If the music is too difficult, it will only be an added handicap."

When the notes were thoroughly learned, Joyce's mother said: "Let's go over to Aunt Marie's house. I want her to hear your recital pieces."

"No, Mother, I (Continued on page 56)

Questions and Answers

Conducted by **KARL W. GEHRKENS, Mus. Doc.,**

Music Editor, Webster's New International Dictionary, and Professor Robert A. Melcher, Oberlin College.

Can a Piano be Tuned Electronically?

Q. I have recently been wondering about the possibility of using an electrical instrument to tune pianos, and I hope you may be able to give me some information about the matter. If a cathode ray oscilloscope of proper sensitivity is now being made so that a piano could be tuned according to the actual pitch or frequency of each tone, it would seem a superior method. Do you know of any such instrument, and if so, will you tell me where and how it may be obtained?

—Mrs. K. M. B. (Alaska)

A. After writing to several piano tuning schools that advertise in *THE ETUDE*, and after following up some leads that they kindly gave me, I have finally come upon the information that you want. The Conn Instrument Company, of Elkhart, Indiana, manufactures an instrument called "Stroboconn" which "uses the stroboscopic principle for visual tuning." It is said to cost about \$500, and I have asked the Conn Company to send you information. I have also given your name to the piano tuning schools, so you will probably be receiving literature from all of them in the near future.—K. G.

How Can I Improve My Sight Playing?

Q. I am a senior piano major in college, and yet I am not a good sight reader. Every day I realize more how important sight playing is to a serious music student, and yet I do not seem to improve. Any suggestions would be greatly appreciated.

—C. L. G.

A. I have three general suggestions for you: (1) Spend at least an hour a day just reading through simple music such as hymn tunes, song accompaniments, easy children's pieces. Go through each item only once, then pass on to the next one. (2) Compel yourself to *read ahead* of where you are playing so as to anticipate not only melodic and chordal progressions but fingerings, tempo and dynamic changes, pedal markings, etc. (3) Apply your knowledge of harmony and form to your sight playing: Try to think what the chords are that you are playing, note modulations to other keys, observe carefully the changes from major to minor and vice versa. Be sure you are aware of both repetition (in the same part or in other parts) and of variation—the same motif or phrase repeated but somewhat altered in the repetition. Awareness of all these items will make your practice more interesting, it will improve your musicianship, and it will help you to read music more fluently and more accurately.

But the most important thing is to compel

yourself to read through a vast quantity of music that is technically so easy that there are actually no mechanical problems at all, thus enabling you to concentrate on the reading rather than on the playing. So my prescription has three ingredients in it: (1) Read a lot of simple music; (2) Train yourself to look ahead; (3) Use your knowledge of harmony, counterpoint, and form. Anyone who is reasonably musical and who is at least reasonably intelligent can become a good sight reader if he devotes enough time to it.

P.S. I forgot to mention the playing of accompaniments for singers and for players on other instruments such as violin, clarinet, etc. I forgot also to tell you what fun it is to play piano duets with another person. Both of these are valuable—and they are good fun too.—K. G.

How to Arrange the Program of a Pupil's Recital?

Q. I am a young teacher and I expect soon to give my first pupil's recital, so I should like to ask your advice. I have thirteen pupils, eleven girls and two boys. What would you think of having a boy play first, then five girls, next the guest performance, followed by the other boy and the rest of the girls? I am also wondering whether I should include the three pupils who have taken lessons for only four months—what do you think? —Miss T. J. N.

A. In general I advise you to arrange your program in accordance with the quality and effectiveness of the compositions and players rather than on the basis of the sex of the players. Begin with a fairly short but reasonably effective composition, and close with the best player in your class. Probably it is too late now to arrange for a piano duet or two, but I like to give variety to such programs in this way. It is often possible also to have a pupil play an accompaniment for an adult singer (or solo instrument player), or for the class as a whole as they sing a song or two. Such things add variety and they are always enjoyed by the audience. Perhaps you can plan such items for your next recital—and in general I advise you to have at least two or three recitals a year rather than just one at the close of the season. Preparation for public performance is good for the pupils—even for the youngest and least experienced ones; and it is enjoyed by their parents and friends. In addition to these formal recitals I also think it is a fine thing to have all the pupils meet together about once a month just to play for each other in an informal way. This paves the way to a more formal sort of playing.—K. G.

Where Can I Get a Good Upright Piano?

Q. I do not like the small pianos that are being made today, and I would like to ask whether you think these little instruments have the tone and volume of a large upright? What I would like to do is to get the finest upright piano that I can find and then have it rebuilt. Would some piano factory be the best place to look for one of these, or how should I go about it? —E. N.

A. My own opinion is that the new small pianos are so popular because they fit so nicely into the tiny apartments in which most city people have to live, but they do not have the "tone and volume" of the older-style uprights. And yet if I myself had to live in a small city apartment I would far rather have a "spinet-type" or other small piano than no instrument at all.

If, however, you have plenty of room, and if you want a piano that really "sounds," I suggest that you do three things: (1) Look up some high-grade piano tuner and offer him from ten to twenty-five dollars if he will help you pick out a really good new or second-hand upright; (2) Scan the "for sale" ads in your daily paper and go to see piano after piano until you think you may have found the right one—then ask your tuner to go with you to inspect it; (3) While engaged in looking up these other pianos, go to the best piano store in your vicinity, ask to see the manager, and tell him exactly what you want—a really fine upright piano, new or second-hand.—K. G.

Why Do Piano Keys Stick?

Q. About nine months ago I bought a new console piano of one of the best makes, and very soon afterward I found that some of the keys do not have very good action, especially on damp days. Some of the keys seem to stick, and they lack about a quarter of an inch of raising even with the others. The salesman says this is not a defect in the piano, and I am anxious to have your opinion. I live in Virginia, at least 160 miles from the coast, and other pianos here are not affected by the dampness.

The tuner sent out by the company when the piano first came left a big screwdriver inside the piano on the back of the keys. Could this have injured the instrument? I shall greatly appreciate your advice, for we do not have an expert tuner here. —Mrs. G. M. O.

A. The faulty action of your piano keys may be a defect in the action, but it is more likely to be the dampness in the room where the piano is placed. I can only suggest that you move the piano to the driest available place in your home, and if this does not correct the trouble after a month or so, I advise you to write to the manufacturer, telling him about your difficulties and asking for further advice.

I do not believe the presence of the screwdriver inside the piano has injured it.—K. G.

My First Big Opportunity

BY MARIO LANZA

As Told to JAMES FRANCIS COOKE
(SECOND OF TWO ARTICLES)

AFTER studying violin and piano briefly and unsuccessfully, I discovered at the age of 19 that I had a voice. Soon I began serious vocal study. I used all my free time for singing, and listened to every operatic record I could find.

I worked for my grandfather in his grocery and trucking business in the heart of Philadelphia's "Little Italy." He was strictly a business man and did not hesitate to tell my music-loving father that he was disgusted by the hours I wasted daily listening to records of operas over and over again. "Now," he said, "the boy is 19 and a man. He should get right down to real work." He gave me a job of driving a truck.

One day I had to drive the truck to deliver a piano to the famous old Philadelphia Academy of Music, the city's renowned and acoustically fine structure on Broad Street. All the famous musical visitors to America since 1857 have appeared there. Great singers from Adelina Patti to this day have performed on its stage. Most of the Presidents of the United States since Abraham Lincoln have spoken in the Academy. I feel like taking off my hat every time I pass its doors.

Mr. William K. Huff, Executive Secretary of the Philadelphia Forum, had heard me sing and when I arrived with the truck and the piano at the Academy, he was amazed to see me in truck-driver's clothes.

Dr. Serge Koussevitzky had just completed a vigorous rehearsal of the Boston Symphony Orchestra. He was in his dressing room soaked in perspiration. Mr. Huff took me to an adjoining dressing room and said, "Now start singing and sing as you never sang before." I jumped at the idea and commenced with Leoncavallo's "Vesti la giubba."

Before long Dr. Koussevitzky came out with his wonderful eyes glowing and greeted me with extreme enthusiasm. "Where is that voice—that wonderful voice?"

On the spot he invited me to come to the Berkshire Music Festival at Tanglewood, Massachusetts. When I arrived at Tanglewood three weeks later, Dr. Koussevitzky placed me under the direction of strict taskmasters such as conductors Leonard Bernstein, Lucas Foss and Boris Goldovsky who drilled me mercilessly in solfeggio eight to ten hours a day.

Dr. Koussevitzky also insisted upon changing my name from Alfred Arnold Coccozza to Mario Lanza (Continued on next page)



Mario Lanza and Kathryn Grayson sing in the recent Metro-Goldwyn Mayer production, "That Midnight Kiss". The motion picture was premiered in Lanza's native Philadelphia.



Under tutelage of Maestro Giacomo Spadoni, Mario Lanza has gained a repertoire of six operas, is now adding four more. Maestro Spadoni has coached many famous singers.



Admirers of the works of Bela Bartok will be interested in two new albums released by Vox-Polydor Records, the Piano Sonata (1926) and the Piano Concerto No. 2 (1930-31). Both piano parts are performed by Andor Foldes.

Music-lovers whose tastes were formed by the great 19th century romantic piano works, and by the pianistic tradition running back to Bach, Scarlatti, Rameau and Couperin, will find Bartok's idiom strange and hard to understand. Bartok, a passionate Hungarian, sought to emphasize characteristic national folk-idioms in everything he wrote. If the result is not always rich in what we think of as folk-music characteristics, that is no disparagement of Bartok's earnestness in writing it.

Bartok's folk-music is not artless or unsophisticated; it is primitive. Hungary has always been a fusion of East and West, and in Bartok's folk-themes the fierce Tartar heartbeat is very near the surface. Wild, savage energy pulses in every measure. It is a far cry from the spirituals and Anglo-Saxon ballads which constitute our own folk-music heritage, still farther from the elegantly finished compositions which Liszt and Brahms in their day brought forward as "Hungarian" music.

Mr. Foldes, an ardent proponent of Bartok, performs both works with the ardor of a Bartok protagonist. In the Concerto he is ably seconded by the Lamoureux Orchestra, conducted by Eugene Bigot.

Franz Josef Haydn wrote something over a hundred symphonies—nobody is sure just how many. Scores by the prolific Austrian master are still coming to light. The New Friends of Music a dozen years ago performed what is thought to have been first U. S. performances of eight Haydn symphonies—a feat which would hardly have been possible with the works of any other classic master.

Haydn's symphonies, of course, were not all the complex organisms prevalent in the 19th century. In his own lifetime the art of music, and especially sonata-form, was revolutionized, with Haydn playing a large part in the process. His last works prepared the way for Mozart, Schubert and Beethoven. His earliest symphonies were modeled on the easy-going 18th century pattern, with string parts playable by a quartet or a full symphony string choir, and with wind parts optional.

Now the Haydn Society of Boston announces its intention of publishing the complete works of Haydn, and of recording nearly all of it. Works not scheduled for recording are those which, in the Society's opinion, have already had competent recorded interpretations via commercial recording companies, so that a new version would serve no useful purpose.

The first batch of Haydn symphonies released by the Society includes seven works which, with the possible exception of the Symphony No. 31, in D ("With the Horn-Call"), are not included in the usual run of record releases. The symphonies are heard under the direction of a 30-year-old Brooklyn conductor named Jonathan Sternberg. All the works are to be recorded on long-playing discs.

The Society also has completed and scheduled for early release the Haydn Missa Solemnis in D Minor and the complete oratorio, "The Creation."

MY FIRST BIG OPPORTUNITY—Cont'd.

which was derived from my mother's maiden name, Maria Lanza.

In August I was considered advanced enough to make my debut as Fenton in Otto Nicolai's "Merry Wives of Windsor." Singing opposite me in the role of Ford was the baritone, Mack Harrell.

He stared at me and said, "Aren't you the Cocozza boy who studied violin with me at the Settlement Music School in Philadelphia?"

It was true. I, a former violin student turned singer, was teamed in the opera with my former violin teacher, who also had become a singer. We had a good laugh over this strange trick of destiny.

After Tanglewood I had many offers for concert appearances, based on the reviews of my appearance which were printed in the New York papers. Manager Arthur Judson immediately signed me up for a 10-year contract for concerts. R.C.A.-Victor followed with a recording contract. Even more important to me at that time was the check for \$3,000 from R.C.A.-Victor to help me continue my studies. They did not ask me to make records until four years later, when they felt that I was ready.

Then on September 2, 1942, the President of the United States sent me a document headed "Greetings" which, plainly speaking, told me "You're in the Army now." All my plans had to stop. Uncle Sam was calling and Uncle Sam doesn't wait. My Army career was spent largely in music, and I did not even get out of the U.S.A. I was assigned to the Air Corps and spent three years in the division devoted to such stage productions as "On the Beam" and "Winged Victory."

My debut in opera took place in "Madama Butterfly" in New Orleans. This was followed by appearances with the Philadelphia and Boston Symphony Orchestras. Then came concerts before massed open air audiences at the Hollywood Bowl and at Grant Park, Chicago, where I sang for 76,000 people. America is still the land of opportunity for vocal aspirants.

Mr. Louis B. Mayer of Metro-Goldwyn-Mayer heard me sing in the Hollywood Bowl and gave me a seven-year contract with a sliding scale beginning with \$750 a week for the first six months of each year. They have me scheduled for a picture dealing with the life of Caruso and also for a musical version of Sancha Guitry's "Deburra" in which I shall have the honor of appearing with Ezio Pinza.

Mr. Mayer has assigned Maestro Giacomo Spadoni to me as my coach. Maestro Spadoni was at the Metropolitan Opera for ten years and at the Chicago Grand Opera for 22 years and had coached many famous singers. He drills me for one hour each day.

One must never forget that the singer is himself a musical instrument and that his first obligation is to keep that instrument in the finest possible condition. No matter how good a violin or a piano may be, a Stradivarius or a Steinway out of tune is worthless.

Many singers break down early in life from wrong living habits. I am six feet tall. A year

ago I weighed 286 pounds. My normal weight should be about 180. Today it is 180 and with the help of my physical trainer, who subjects me to a severe daily routine as he would a prizefighter, it is going to stay there.

But a singer must have fun. He must be happy. He must not worry or be depressed. I find my happiness in my work and at home with my wife and baby.

Very valuable to me also have been the continued counsel of my producer, Mr. Joe Pasternak, and the suggestions of Mr. José Iturbi.

Every public artist should have a good business advisor. I owe a great debt to Mr. Sam Weiler, whom I met early in my career. Mr. Weiler is a New York business man who not only provided me with the necessary funds for study and preparation, but has given me his keen and sagacious judgment in all business matters. Such a mentor is most important.

Mr. Weiler, who calls himself a "frustrated tenor with ambitions," was coaching with Miss Debarau Robinson of Carnegie Hall to whom I also went to learn new compositions. One day we met in her studio and he decided at once to give up his ambitions and devote himself to promoting my career. What a marvelous, unexpected windfall for me! He sent me at once to Maestro Enrico Rosati. I studied with him for 15 months. Maestro Rosati was the teacher of Beniamino Gigli from Gigli's boyhood in Rome.

What does a voice trainer do? He takes what God has given the singer and teaches him how, by breath control, relaxation and proper placing, to sing in the most natural and simple manner. When I first went to him he said, "I have heard you on the air in the Celanese program. You have the voice I have been waiting for for 25 years, since my bambino, Beniamino Gigli, was a little boy."

Slowly, carefully, he took me laboriously through exercises, at first very pianissimo, for the entire gamut of my voice, so that now I can sing for hours without becoming tired. Such a training provides the drill which a singer must go through every day of his life. It is what the Italians know as *bel canto*. Mr. Weiler not only paid for my lessons, my travel, home, living expenses, promotion costs and provided me with fine clothes, but has cared for all my business needs. Do you wonder that I am grateful to him and that we made him the godfather of our baby? He has put out in all to date, nearly \$60,000. I make public this figure to let young singers know that the expenses of a vocal education may run very high.

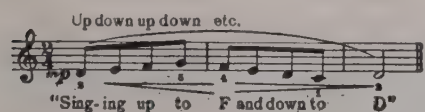
One thing I insist upon in my work is that I will not be hurried or permit myself to overwork or oversing. Mr. Edward Johnson of the Metropolitan Opera invited me to join that company, but without time for adequate preparation and repose, this would certainly be inadvisable. I do not want to be presented to the world's greatest operatic audience until I have acquired a large repertoire of operas and the seasoned experience in interpretation only long study and more maturity can bring.

How To Play a Melody

BY GUY MAIER, Mus. Doc.

To turn a graceful phrase, use your arms freely, as string players do

AS a melody playing exercise, take any series of notes of the same value like:



Start by playing alternate Up and Down notes; even a slight Up rise of the wrist on the first followed by a Down dip on the second will do the trick. The Up (articulated) notes are stressed slightly, the Downs (bridges) are played very quietly. It is not necessary to exaggerate wrist or elbow movements. Just hold the elbow-tip floating and featherweight . . . already the phrase sings. Now play it again slightly faster, singing the simple text as you play. The phrase shape moves richly from D to F, then subsides to the final D. The Ups and Downs in two's change easily to one elbow circle or bow, which rises unobtrusively to F, then dips down to C, with a gentle upfloat on the final D. At the F, the elbow tip curves slightly upward, as if you were putting your arm lovingly around the piano.

Now experiment similarly with this little Schumann excerpt from the "Childhood Scenes" (*Entreating Child*), to ascertain for yourself its shape and its Up and Down curves. Be sure to play it first with alternate Up and Down touches:

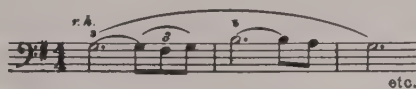


All melodies respond magically to this treatment, and instantly come alive. Be careful not to accent deliberately the beginning note of a phrase—that's just another unmusical item which many teachers overlook. Always ascertain which notes are bridge or passing notes, and play these quietly. Always move toward ascending top curves or toward long tones; finger and circle slightly over these tops, and gently stress all long tones.

A student inquires: "In playing a melody, does the principle of playing short notes

softly which follow longer, stressed tones apply only to the piano, or is it applicable to other instruments as well?"

Only to piano, because sustained tone instruments—violin, flute, voice, and so on—have no percussion problem as pianists do. Take for example, the first measures of Schubert's *Ave Maria*:



A 'cellist wouldn't poke or thump out those eighth notes after the long dotted halves, because of the "character" of his instrument. The stringed instruments' sustained bowing, and the flute's and voice's column of air preclude such bumptious treatment. Such instruments would naturally start the F-sharp softer than the long sustained G, and would then swell out slightly toward the B. The A would again emerge softly, as it moved to the final sustained G.

If pianists would use their arms freely, as stringed instrumentalists use their bow arms (don't forget that we too have bows, *elbows!*), they would turn out such lyric phrases almost as beautifully as do the sustained instrument players. One of the most harmful rules of hokum ever perpetrated on pianists has been the insistence of many teachers that a tone which follows a long or slightly lengthened note must be played loudly in order to revitalize the line. This not only is unnecessary, but unmusical.

Try this: Play the first note of the above melody (right hand) richly, with a slightly lifted elbow tip which dips down as you play F-sharp and G softly, then rises gently again at B. Do not feel that the F-sharp and G are being consciously articulated, but simply "bowed up" or crossed over to the top B. Those two eighth notes are comparatively unimportant bridges or curves from the longer G to B.

Now try this: Play the first G by dropping or sinking the wrist on it; then play F-sharp and G with the fingers, enunciating them

clearly; then play the B with another "sink" of the wrist.

Which do you prefer? Isn't it obvious that the first way breathes life into the phrase, while the second suffocates it? Remember that nothing in music drops, sinks, or plunks. Music soars, floats, lifts. That is its primary function. One of the first ways to achieve these qualities is to study melodic lines for the stressed, articulated tones, and for the bridge or vibrational tones between them.

BEETHOVEN'S "FOR ELISE"

I wonder why Beethoven's charming "For Elise" is neglected nowadays. Is it because teachers persist in thinking of it as a pale, sappy little "album-leaf"? It is one of Beethoven's simplest, loveliest compositions, excellent for developing fourth and fifth finger freedom, smooth elbow-shaped, "steering wheel" balance, and is one of the best intermediate studies in *legato*. To be sure, it is fragile and sensitive, like the young lady for whom it was written—but anemic, never! Arthur Schnabel has revealed its true quality in a beautiful recording of it. You will love the disc (if you can secure it).

Beethoven wrote it for his seventeen-year-old-pupil, Therese Malfatti of Vienna. When his publisher received the manuscript and couldn't decipher Beethoven's atrocious handwriting he simply called Therese "Elise." A painted portrait of "Elise," which still exists, shows her with black-brown eyes, slightly turned-up nose, large brimmed hat—a very attractive, aristocratic young lady. The thirty-nine-year-old Beethoven, a tousled bear of a man, was strongly attracted by his charming girl pupil—who was no great shakes as a student. When she and her family left Vienna for the summer holidays Beethoven was disconsolate. He wrote her several letters; this one is especially touching:

"You have such a fine talent for music, why not devote yourself entirely to it? Why not make use of your feeling for all that is beautiful and good, in learning to recognize the higher perfection which radiates its blessings on us in such a beautiful art as music?"

Then, to console himself in his loneliness, Beethoven composed the piece for "Elise" and sent it to her. Purposely he kept it quite simple. I recommend "Elise" to all young girl students who want to make friends with Beethoven.

MUSIC LOVER'S BOOKSHELF

By B. Meredith Cadman

Everyday Worship and Music

"EVERY DAY RELIGION." By Don Delano Tullis. Pages, 64. Price, \$1.00. Publisher, The Rodeheaver, Hall-Mack Co.

Don Delano Tullis, one of the best known clergymen of the West, is famed for his inspirational sermons, many of which have been syndicated in condensed form by the North American Newspaper Alliance and have been read by millions. Homer Rodeheaver, famous gospel musical revivalist and music publisher, conceived the idea of reprinting these page-long sermonettes and accompanying each one with a widely used gospel hymn. Although recently published, this collection has already had a widespread sale for both church and home use. In these days of the revival of spiritual activity in the face of world pessimism, such a work is needed to bring understanding and cheer.

Polish Vistas

"MADE IN POLAND." By Louise Llewellyn Jarecka. Pages, 297. Price, \$3.50. Publisher, Alfred Knopf.

Poland, now so much in the international picture, is still little known to the world at large. Not since your reviewer encountered George Brandes' notable work upon Poland has he seen a comparably graphic picture of this Slavic nation of great age.

Music lovers will find particular interest in the chapters upon Frederyk Chopin, "How They Sing in Poland," "Fretless Fiddles," and "On With the Dance." The illustrations by the noted Polish artist, M. S. Nowicki, add distinction to this valuable volume.

Tansman's "Stravinsky"

"IGOR STRAVINSKY." By Alexandre Tansman. Price, \$4.00. Publisher, Putnam.

This excellent translation of Tansman's "Stravinsky" will be welcomed by all admirers of the Russian master. It does much to do away with the aura of mysticism with which his other biographers have glamorized him. Stravinsky is a hardworking genius of the highest type. He has a practical as well as a philosophical and poetic aspect of life. Tansman is right when he says, "In my opinion, Stravinsky's work should be evaluated exclusively from the purely musical viewpoint in relation to the laws of composition. It should not be evaluated from any positive consideration of a subjective, dialectical or aesthetic nature." Again he notes, "Stravinsky brings the creative artist back to the path he has left and to his rightful place as a man who works at musical composition,

instead of making him a being separated from humanity by some mysterious and impenetrable mark. It is not very probable that Leonardo da Vinci, Rembrandt or Degas, pulled their hair out as they painted, that Shakespeare, Molière, or Valéry wrote, or that Bach, Mozart, or Debussy composed, covering sheets of paper in a burning fever or a state of ecstatic exaltation. Rather, they created, like Igor Stravinsky, lucidly realizing the chosen and limited material, seeking perfection and striving for balance between innate sensitivity and inventive intelligence."

Stravinsky's devotion to Bach has been told many times. Once he said to your reviewer.

"Every composer must see and hear his artistic visions with his own eyes. Chopin, for instance, saw his piano in a totally different manner from that in which I see it. Through the better part of his life he wrote melodies for the piano which could be played by other instruments and even sung by the voice with quite as great facility. Yet Chopin is known pre-eminently as the composer for the piano. Please do not think that I do not admire his works enthusiastically. It is merely that he had other gods than mine. Aesthetically, he belonged to another age. Chopin is not my musical god. I have higher honor and admiration for the great Liszt, whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt, nor to the nineteenth century, but rather way back to Johann Sebastian Bach whose universal mind and enormous grasp upon musical art has never been transcended. One must go to the door of Bach and knock if one would see my musical god."

Tansman's work is in no sense a biography, but rather an amazingly penetrative appraisal of the compositions of one of the greatest masters. Tansman himself is one of the foremost composers of the day.

Jewish Music Past and Present

"THE MUSIC OF ISRAEL: ITS RISE AND GROWTH THROUGH FIVE THOUSAND YEARS." By Peter Gradenwitz. Pages, 334. Price, \$5.00. Publisher, W. W. Norton, Inc.

Peter Gradenwitz presents in "The Music of Israel" an able, scholarly history of the rise and growth of Hebrew music during five thousand years. The race which, in the word of the author, has been "dispersed among the nations of the globe and subjected to oppression and persecution for two millenaea," has always found joy and comfort in music. In the Bible from Genesis to Revelations there are over one hundred and fifty references to music and musical instruments. Over forty of

the Psalms of David are addressed "to the chief musician."

Music in modern Judaism from Mendelssohn to Schoenberg occupies the latter half of the book, and is treated in very broad aspects, particularly in the instances of the younger Jewish composers and musicians.

Published at the time of the establishment of the new Jewish nation of Israel, and the subsidence of the wars in Palestine brought about through the diplomacy of an American Negro diplomat, Dr. Bunche, it is significant of the great progress in international-racial and interdenominational affairs.

An Unusual Career

"AZALIA, The Life of Madame E. Azalia Hackley." By M. Marguerite Davenport. Pages, 196. Price \$3.00. Publishers, Chapman and Grimes, Boston, Mass.

"Azalia" is the biography of a very unusual singer and teacher of singing of the Negro race who accomplished many important and little known things for her people and for music in the land of her birth.

Her slave-born grandfather started life in Detroit in the laundry business and became prosperous. Her mother, Corilla Beard, who married Henry Smith of Murfreesboro, Tennessee, was trained in music. There, on June 29, 1867, Azalia was born. She was a handsome child, and rapidly cultivated many friends. Later she graduated from high school and normal school in Detroit and became a teacher.

Inspired by the success of the Negro prima-donna, Mme. Sisseretta Jones, "the Black Patti," she determined to become a concert singer. After her marriage to Edwin H. Hackley, a brilliant Negro lawyer and graduate of the University of Michigan, she settled in Denver and decided to devote her life to the promotion of talented, young men and young women of her race, particularly those with musical gifts. Among those she helped were Roland Hayes and Marian Anderson, Clarence Cameron White, Carl R. Diton and others.

Azalia was the first Negro graduate of the Denver University School of Music (1899). She is said to have been able to play the piano and the organ excellently. She also spoke French with fluency.

In 1906 and 1907 she studied with Jean de Reske in Paris. In 1920 she went to Japan as a delegate to the World Sunday School Convention and did much to introduce Negro folk songs to the Japanese. She made many lecture tours for the promotion of Negro musical interests. In New York a Memorial Hackley Music School was opened in her name (1939). She died of a cerebral hemorrhage in 1922.

"Azalia" as a book is extremely naive, with often crude narration and very loosely written. This contributes rather than detracts from its interest. It will remain as an unusually valuable record of the remarkable efforts of Negro musicians in America to raise the musical standards of their race against much wholly unnecessary opposition.

A Cure for OVERTAXED FOURTH FINGERS

By RONALD INGALLS

1 Overtaxed little finger of bow hand has collapsed, losing proper curved shape. Large muscle at side of palm (arrow) must supplement it.

THE little finger of the bow hand must be sturdy, and at the same time supple. If the first or second joint of the finger buckles; as in Figure 1, the player loses a great deal in control of the bow in *pianissimi*, and furthermore finds it difficult if not impossible to keep the bow from skidding on the string. Several pupils with fingers in this condition have come to the writer, and he has been able to work out a sequence of exercises which have proven of extreme value in overcoming such a weakness.

The underlying principle is to cultivate the muscle on the outside of the palm, so that it, instead of the frail muscle in the finger itself, does the work. But, to a pupil whose finger has been allowed to get in this condition, the hardest part will be to let the finger remain relaxed, so that the larger muscle can have a chance to develop.

First of all, how does a finger get in such a state as this? Contrary to a common misconception, it does not indicate an inherent weakness in the finger. The little finger muscle has

been called upon for more strength than it is capable of exerting, and so something has had to give way. This inevitably occurs at the first or second joint.

To overcome this state, the muscle at the side of the palm (Figure 1) must be brought into use to supplement the little finger muscle. As mentioned above, the pupil must absolutely avoid overtaxing the finger. The joints must remain arched at all times to allow the larger muscle to develop a supplementary and synchronous action with the little finger.

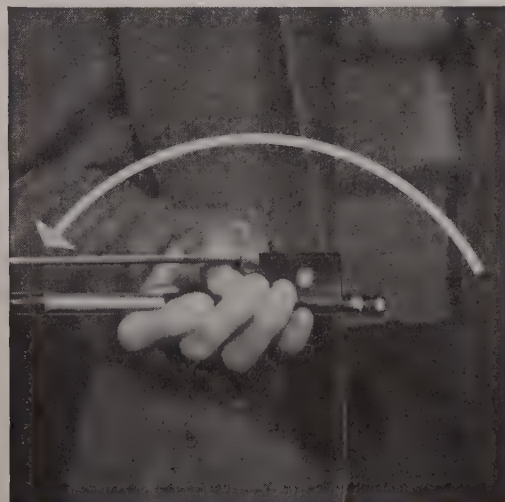
Hold the bow by the stick in the left hand in front of the body, a little higher than waist level, and place the bow fingers slowly, one at a time (Figure 2). Take the left hand away slowly, leaving the bow suspended in the right hand. Do this as many times as necessary for the little finger to remain arched.

When that state is reached, with the bow in the right hand in front of the body, lower the arm slowly to the side, so that stick points forward and slightly (*Continued on page 64*)

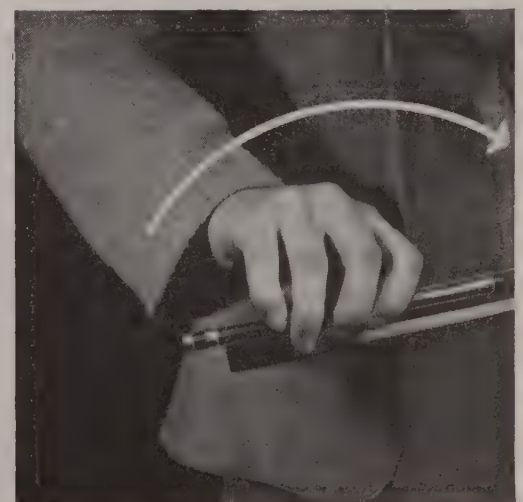
2 To strengthen finger, hold bow in left hand, place bow fingers carefully, release left hand. Keep right-hand fingers always arched.



3 When Exercise 2 is mastered, point bow slowly forward and downward. Don't move fingers on stick; make sure little finger stays curved.



4 Now practice turning forearm so that bow swings from left to right. Practice slowly at start; first finger may slip if movement is too rapid.



5 Lastly, swing stick to first position. This is hard for fourth finger at first. End of stroke should be precise, with no wavering of bow.



Good orchestras don't happen—they are the result of hard work and careful planning

by DAVID HUGHES

THE SCHOOL ORCHESTRA!

It is generally agreed that the success of our bands in the public schools is due to the incentive of activity. They do things. They have glamour. They contribute in many ways to the community's musical life.

Why not let the orchestra do things too? Glamorize it. Give it an equal incentive. If that is done, we can practically guarantee just as successful a season for the orchestra as for the band.

The appeal of the band is partly due to the fact that its members wear uniforms, play for football and basketball games, pep sessions, parades, and participate in contests and play a few concerts each year.

Orchestra appeal can be equally strong. Its members can also play for assemblies, civic and community programs, class plays, educational conferences, concerts—and in uniform.

As I travel over the country to direct band and orchestra clinics and to judge music contests, I find there is usually a reason for a school's having an outstanding orchestra, band or chorus. Good orchestras don't happen by accident.

First, the director of music must want an orchestra. This is very necessary, because if he is not sold on an orchestra, he cannot sell his school officials and community on one. It is improbable that they will force one upon him.

After he has decided that he wants an orchestra, he should go to his school officials with a definite plan or outline for the building of the organization over a period of a few years. If his plan includes the need of a great number of instruments and teachers and a large outlay of money, he is sure to be refused. He should take it easy and build one gradually.

In a certain town of 35,000 people, let us assume there are one high school, two junior high schools, and ten grade schools. For this town I suggest the following plan.

One teacher could start the orchestra program. The high school orchestra might rehearse in full two days a week, reserving two

additional days a week for rehearsing strings alone. It is important to rehearse strings alone, first to build confidence in playing, second to overcome problems of bowing—fingering the correct positions for most effective playing, third, to develop a better and bigger tone.

The junior high orchestra might rehearse twice a week, and receive two additional periods per week in viola, cello and string bass.

As progress is made in the orchestra and string program, the school officials and community will provide as much equipment as possible.

Most outstanding orchestra set-ups are the result of an ideal grade school (4-5-6) schedule—two half-hour violin classes a week and two half-hour orchestra rehearsals a week with one hour in each grade school for special lessons on bass violin, cello, and viola.

The plans which, we find, obtain the best results are those using pre-band or exploratory instrumental classes. The fourth grade seems to be the best starting point. In one semester, two half-hour periods a day should be taught and, if possible, they should be taught by the music teacher in the school or in some school programs by the classroom teacher. The supervisor or instrumental music teacher should visit the class as frequently as possible and assist the teacher and pupils.

During class lessons, the teacher should ask students to play individually as much as possible as this helps to develop poise, leadership, and confidence. After the class has progressed, it should be invited to play before the whole student body at an assembly program. This gives the young musicians an opportunity to show the student body the progress they have made, and in addition serves as a motivating force to every member of the group.

In many schools these exploratory instrumental classes are dressed up for performances with caps and hats and capes made from crepe paper. In some cases the P. T. A. has provided cloth caps and capes made by the mothers.

It is always a good plan to demand competition in the placing of students in classes. The try-out plan is very important. Every three weeks, or whenever advisable, one should have the students play individually in class. The teacher can then place students according to the progress they have made. This competition serves as incentive for all to work harder.

At the end of the semester, a public performance before the P.T.A. meeting, with parents and students in the audience would be like a graduation concert. After the group has performed, it would be wise to have a string quintet perform, first as individuals playing solos and then as a group. This program would create the desired interest in playing string instruments.

The string class would then start at the opening of the second semester. Such class instruction has proved to be very successful in the schools, and if the teacher will be very careful in selecting a good instruction book



DAVID HUGHES is Chairman of the Orchestra and String Department at Jordan College of Music, Indianapolis, Indiana.

How Many Players

Make a Band?

A university class undertakes to survey bands, to discover the size and instrumentation of the "average band"

BY PHILIP LANG

and make the class enjoyable, much progress can be made.

The fifth and sixth grade string students can be put into a school orchestra. The orchestra should have uniforms such as dark skirts and white blouses for girls, and white shirts and dark trousers for boys. Some schools provide caps and capes.

The grade school orchestra should play in public at least once each semester, plus one performance each semester before the student body.

The junior high school orchestra is a very important step in the orchestra program. We all know this age is a difficult one as the child begins to develop physically as well as mentally. The older junior high students in the orchestra should be encouraged to help the younger students in rehearsals. For the first six weeks, older students might be placed next to younger students in rehearsals, using the "buddy" plan.

Junior high orchestras should sponsor contests; each student should be encouraged to play a solo as well as in ensemble.

Private instruction is very important at this period of the string and orchestra program in your schools. A suggested plan for this stage of development would be to call all the string teachers in your community to a special meeting. At this meeting you might outline the plan for the string and orchestra program in the schools, presenting the goals you as the director have in mind for the setup. Then ask their ideas on the plan.

You will find that the private teacher is an integral part of the program. Encourage all the students to study privately with a teacher in or near the community. You will find that this teacher will have a personal interest in the school orchestra and will instruct the students accordingly, therefore giving you better material for the future. You will have more time to cultivate an interest both in new students and in the community. Encourage your students to play in solo and ensemble contests, both local and state. This will develop character, poise, the spirit of competition and the desire to succeed, and will play an important part in developing the students' musical ability.

In junior and senior high schools, the orchestra should be on the same footing as the band. It is advisable and desirable to give the concerts on the same night, devoting half the time to each one. The orchestra might play the first half, using the band for the finale. This plan simplifies ticket sales, and by using more students, it attracts more people. The real purpose, of course, is to keep the two organizations on a par.

Naturally, if one is to keep the interest of the audience alive, programming is very important. Play good music that the students can play well. Arrangements of the right sort are vital! (There are many good arrangements of symphonic works which are not difficult.) Variety can be added (Continued on page 57)

To the arranger, scoring a musical composition for band is both a challenge and a headache. He may set down almost any bizarre combination of instruments in the certainty that some band, somewhere, will happen to have just that assortment of players; yet there is no standard instrumentation which nine-tenths of the nation's bands will find usable.

Compare this with symphonic procedure. The symphony orchestra is standardized. The string section, backbone of the orchestra, is unvarying, except for oddities like Brahms' Serenade in A Major without violins. Brass and woodwinds are variable, but their ratio is constant. Thus if a composer scores for four oboes rather than the two found in Haydn and Mozart scores, he is likely to double French horns and trumpets also.

The band, younger than the orchestra, has no such basic instrumental structure. At present it is a heterogeneous assortment of wind, brass and percussion instruments, varying in components and number with each ensemble.

A most potent force in American entertainment and music education, the band has risen to a peak of almost incredible popularity. Music Education has promoted and uniformed the band, but has not standardized it. The instrumentation of the band is in dire need of constructive experimentation and eventual standardization.

During the past 25 years there have been no organized experiments in band scoring. To be sure, committees, conferences and interested groups have solemnly deliberated the expulsion of this or that instrument from the band. Many instruments so marked for deletion have never had a fair test of their value in band performance. But a long-range pro-

gram aimed at creating a standard band instrumentation has still to be undertaken.

The band's most obvious lack of standardization is in size. How big is a band? If a band work is to be commissioned, how many players should the composer write for—30, 70 or 100? At present the answer seems to be that it depends on the band.

Our composer also will need to know what instruments these players are using. How many oboes and bassoons does the band contain—if any? What is the proportion of trumpets to cornets—or is any distinction made? What is the overall balance of instruments? The size of various sections seems to be limited in some cases only by the available number of play-

ers with instruments. As a result these sections assume such overwhelming proportions that the balance of instrumentation is destroyed.

How many players make a band, and what instruments do they play?

As a composer and arranger of band music I have asked this question countless times. There are as many answers as there are bands. All writers and publishers of band music, in an effort to make their music available to the greatest number, strive to visualize this mythical ensemble. Its vagueness has resulted in many different standards of instrumentation.

In my scoring classes at the University of Michigan last summer the term "average band" was used to describe this unknown ensemble. The term proved more confusing than helpful. There were as many views of what it meant as there were students in the class, and all had facts to support their claims.

We determined to resolve the confusion by a survey. We pre- (Continued on next page)



Philip Lang

Philip Lang is a member of the faculty of the University of Michigan

(Continued from Page 23)

pared mimeographed forms listing all possible instruments of the band. Over a two-week period members of the class interviewed the 99 members of the University of Michigan Summer Session Band and the 187 guests of the Band Directors' Workshop Conference. These directors listed instrumentation of their bands and specified whether they were college, high school or junior high school level.

To these 213 tabulations we added statistics in the University's files and my own, bringing the total number of bands analyzed to 345. The following chart shows findings of the survey:

The "average band" arrived at by our survey is of practical size. Professionals as well as educators generally agree that a well-balanced symphonic band would be between 60 and 80 players. Our ensemble is at the bottom extreme, permitting the strengthening of existing sections which are felt to be weak at present.

Our survey appears to show that the E-flat clarinet will very shortly be extinct. Most band leaders hedge on this issue by pointing with pride to the growth of flute sections. It is true that the E-flat clarinet poses problems of intonation and tone. Nevertheless it has a strong, distinctive color, both as solo instrument and as reinforcement of the high B-flat clarinet passages. These functions cannot be assigned to flutes, whatever their number.

Three hundred and forty-five bands produced only 40 fluegelhorns! Doubtless a great many of the directors polled have never even seen this instrument. The fluegelhorn has never been given

a fair chance to demonstrate its value to the band and certainly deserves an opportunity. The uncertain low register of the cornet can be sounded with ease and surety on this instrument. Most third-cornet parts would be easier and more musical if assigned to fluegelhorns.

Our survey found alto and bass clarinets present in almost equal numbers. The bass clarinet is an extremely popular instrument, largely due to its ability to play bassoon cues. Concerning the alto clarinet, however, there are two extreme viewpoints.

One group holds that the instrument is poorly constructed, ineffectual in performance, and should be banished from the ensemble. The opposing view is that alto clarinets should be present in greater numbers to balance the bass clarinets, thereby completing the clarinet family. True, alto clarinets in the past have been poorly constructed, but the new models are a definite improvement. And in our hypothetical 61-piece band, as every arranger knows, a single alto clarinet would never be heard.

Assuming that the band should have a clarinet core like the

string choir of the orchestra, a sufficient number of alto clarinets is definitely needed. Thus the B-flat and E-flat clarinets would correspond roughly to first and second violins, alto clarinets to violas, bass clarinets to cellos and contrabass clarinets to the orchestral double-bass.

Saxophones made a gratifying showing in our survey. We feel that if the ratio of 2-1-1 is maintained for alto, tenor and baritone saxophones, they will increase in value to the band. With the addition of the bass saxophone, another separate quartet, strong in color and facility, is added to the band.

Our survey indicates that the distinction between trumpets and cornets is gradually being eliminated. The present tendency is to eliminate trumpet parts, or have them played by cornets. If this continues, the band will lose another valuable tone-color.

According to our findings, contrabass clarinets, contrabassoons and bass saxophones are almost rareties. This is a decided weakness. In the brass, the band has a sonorous bass, but its reed bass is ineffectual. Inclusion of these deep-voiced reed instruments would greatly improve the band's sonority and tonal balance.

Admittedly, 345 bands are hardly sufficient for an authoritative survey—and, admittedly, almost anything can be proved by statistics. It is hoped, however, that this attempt to discover the instrumentation of the "average band" will have value, if only to provoke thought and serve as a basis for discussion. We have every intention of continuing the survey, and of making periodic reports when advisable.

THE END

SURVEY BY UNIVERSITY OF MICHIGAN

INSTRUMENTS	TOTAL IN 345 BANDS	NUMBER IN "AVERAGE BAND"	
Piccolos (C)	6	.....
Piccolos (Db)	22	.....	3.79
Flutes	1282	.....
Oboes	420	.....	1.21
English Horns	40	.....	.11
Eb Clarinets	65	.....	.18
Bb Clarinets	6040	.....	17.75
Eb Alto Clarinets	310	.....	.80
Bb Bass Clarinets	380	.....	1.10
Contra Bass Clarinets	20	.....	.05
Bassoons	310	.....	.80
Contra Bassoons	15	.....	.04
Eb Alto Saxophones	1065	.....	3.08
Bb Tenor Saxophones	535	.....	1.55
Eb Baritone Saxophones	255	.....	.73
Bb Bass Saxophones	15	.....	.04
Cornets	2645	.....	7.66
Trumpets	720	.....	2.08
Fluegelhorns	40	.....	.11
French Horns	1305	.....	3.07
Altos (Eb)	235	.....	.69
Trombones	1740	.....	5.04
Bass Trombones	25	.....	.07
Baritones	985	.....	2.89
Eb Basses	360	.....	1.04
Bb Basses	770	.....	2.23
Drums	1490	.....	4.31
	21095		60.42

Players in
60.42 "Average Band"

¹ The combined figure is perhaps more accurate, as these undoubtedly are doubles.
² Most directors listed only cornets and no trumpets, indicating that they either discard the trumpet parts or have them played by cornets.
³ In many cases two French Horns and two altos were listed, indicating a policy of combining these instruments to play the four horn parts.
⁴ In both these instances the combined figure is more accurate in approximating the number of players in each section.

A MUSICIAN'S WORST ENEMY—THE COMMON COLD

(Continued from Page 13)
 an overcoat from October 1 until April 1. He is convinced that the most important thing for a singer is to keep his chest warm.

At a recent convention of the American Medical Association, Dr. Hobart A. Reimann, of Jefferson Medical College, Philadelphia, was invited to analyze the value of treatments for the common cold and its related infections. Dr. Reimann came to the rather gloomy conclusion that in the last analysis, "we can't cure a

cold." Medicine so far has no specific treatment that can shorten attacks of colds, grippe, catarrh and influenza. Some day, he said, we may have a specific treatment for colds. Cold vaccines, according to Dr. Reimann, are merely a fad.

Regarding cold prevention, we may be more optimistic. It is frequently possible to check a beginning cold at its onset. Heat is the best remedy, by external as well as internal methods. Some doctors recommend hot water bottles, electric pads, a hot bath or shower,

and heat internally generated by hot tea or lemonade. The use of aspirin tablets and similar drugs, always under medical advice, may induce perspiration and produce good results. There is some truth in the old saying: If you keep your head cool and your feet warm, you will avoid colds.

Treatment of colds with chlorophyll nose drops has been successful in some cases—like all other methods of treating a common cold. One explanation is that chlorophyll increases the re-

sistance of the mucous membranes against germs and cold virus. Another explanation is that chlorophyll produces a flood of oxygen on the mucous membranes which is harmful to bacteria. The method is not yet widely accepted.

At Temple University in Philadelphia interesting tests were made by using a mixture of chlorophyll and salt water on diseased mucous membranes—one of many attempts to find a specific treatment for the common cold.

THE END

THE TEACHER'S ROUNDTABLE

Conducted by MAURICE DUMESNIL, Mus. Doc.

Eminent French-American Pianist,
Conductor, Lecturer, and Teacher

Correspondents are requested to limit letters to 150 words

Pray, Be Seated

I have a problem on my hands and it worries me considerably, so I come to you for advice: one of my pupils is a girl seventeen years old. She is very gifted and is already advanced; but in spite of all other qualities, I don't seem to be able to make her play both hands together. It spoils her playing and sounds very amateurish to my ears. I have told her about it again and again, with no avail. What can I do? Thank you ever so much for your helpful suggestions.

—(Mrs.) C. K. W., Florida.

Two things can be done, and here they are:

Technically—Put this girl on a diet of very simple five finger exercises, played each hand separately and very slowly to the beat of a metronome set at 52 or 54 to the sixteenth note (in Aloys Schmitt's "Preparatory Exercises," for instance). See that she concentrates on striking the keys simultaneously with the metronome. Augment the tempo little by little. Then come back to the slow motion with both hands together, increasing the speed as before but never allowing it to throw the hands out of line. Next, apply the same method to several of Bach's two part Inventions, such as Nos. I, V, VIII and XIII, leaving out trills and ornamentation. With the proper application on her part results should soon be noticeable. Be sure and check on the metronome: if not in good condition, better use an electric metronome which is always stable and even.

Psychologically—Quote from the great masters and try to do it in your best, convincing, and impressive way:

Bach: "One must put the true finger on the true key, on the true beat."

Mozart: "What is most necessary in music and most difficult, is the beat, the tempo."

Schumann: "The playing of certain virtuosi is uneven, like the steps of a man who is intoxicated."

And Chopin who, in less colorful but even more forceful words, simply said to students who distorted the beats by anticipating the left hand:

"Pray, be seated."

The Divine Master

In your opinion, which great composer can be considered as the most perfect, all-around master whose music affords the best material for developing in students a really musical playing, with clarity of

technique, good phrasing and faithful observance of accents, rests, and rhythm?—E. G. W., Washington.

Mozart.

For Better Phrasing

One of my students has a great deal of difficulty with her phrasing. I try to explain to her the meaning of strong and weak beats, melodic line, and accents. But she is careless and I feel that my explanations are wasted. Please give me some ideas as to how I could conquer this trouble, for she does very well in all other respects. I will appreciate your answer very much indeed.

—(Mrs.) H. B. T., Pennsylvania.

In the matter of phrasing, pianists are at a disadvantage next to string instrument players who are helped by the swinging of the bow, or vocalists whose "wind supply" takes care to a certain extent of the melodic delivery with proper "tapering off" at the end of phrases. But we, poor pianists, find ourselves facing a bleak, black and white, unsympathetic denture which stares at us and offers no help at all. So why not borrow from the more fortunate ones?

A good thing to do with a pupil like yours is to get her to sing the melody, make her notice the natural inflexions of her tones, and direct her to try to do likewise on the piano. This usually brings fine results. I use it extensively not only in my Clinics, but for myself. And if sometimes I hesitate between two different possibilities of phrasing, I call in my wife, Dr. Evangeline Lehman. She knows everything about music in general, and voice in particular, so I ask her to sing the passage; then I decide accordingly.

"Why don't you sing it yourself?" you might say. This is another story. Years ago in Paris as a Conservatoire student, I had vocal ambitions. I even took lessons and practiced one hour every single day. But when threats of eviction came from the landlord, my mother said, with a twinkle in her eye: "Maurice, you really have such a lovely voice . . . for writing!"

Thereafter I never sang.

Mozart Fantasy

At the present time I am studying the Fantasy in D Minor by Mozart for a piano competition next



spring, and I would like some information about the way in which it must be played.

In the chromatic scale of the second *presto*, would it sound correct to start slowly, get faster with the *crescendo*, and then slow down again as you finish the scale, so as to be playing rather slowly as you enter the following *tempo primo*? I would like to play it that way but I don't know what the judges would say about it. Also, do you think I should follow the tempos given, or should it be played a little bit faster? I think it sounds entirely too slow with the tempos given. Thank you very much.

—(Miss) R. E. H., Washington

Here's a welcome question, for it involves one of the loveliest compositions ever written by Mozart. True, it is comparatively easy to play, and short too; but what beauties are contained in these few pages! It is in turn dramatic, profound, brilliant, graceful, joyous. It also calls for a wide range of tone coloring and varied attacks. Really, it is a "must" for anyone aspiring to become a qualified interpreter of the Divine Master.

As to your idea regarding the chromatic scale: my congratulations. Yours is the proper way to play this passage and other similar ones. Flexibility is advisable, for Mozart (and Beethoven too) often wrote out in actual sixteenths, thirty-seconds, or sixty-fourths—sometimes with numerals for uneven groups—free, cadenza-like measures for which modern composers would use a more convenient notation in small type, with no bars at all.

For the tempos, you may suit yourself. Play *as you feel*. The metronome marks reflect the conception of one editor only. Other editions will have different markings.

What the judges will say? It all depends on whether they are artists or pedants. For fairness' sake—and your own—I hope they belong in the former category, and are not the kind Debussy had in mind when he once proposed that "first, the examiners should be . . . examined!"

Improvements in Small Pipe Organs

By ALEXANDER McCURDY

● *In answer to readers' inquiries, Dr. Alexander McCurdy reports on small pipe organs available for use in church and home.*

THE pipe-organ, one of the oldest instruments devised by man, shows, I am glad to see, no signs of losing its popularity. Readers often write in to say that they will settle for nothing less than an organ with real pipes, no matter how small. Just the other day, I had such a communication from an ETUDE reader.

We all have a right to our own opinions and should not hesitate to express them. I am sure there are numerous organists, organ committees and congregations who also would settle for nothing except a real pipe organ.

Fortunately, this can be managed today even with a modest budget. Since the advent

of unit organs, we are able to get more use from a limited number of pipes than ever before. The unit system gives us duplexing, augmentation and all the other means whereby a few pipes can be put to many uses.

During the twenties, because of its extensive use in motion picture theatres, the unit organ underwent an immense development. Some organ men believe the overall development of the instrument, tonally and mechanically, was greater during that decade than at any other period.

Of course, there are others who disagree to the point of contending that it was a time of degeneration as far as organ tone was concerned. They will perhaps concede that some progress was made in the mechanical construction of the instrument.

Whatever the merits of this controversy, the fact remains that, spurred by the competition of electronic organ makers, whose

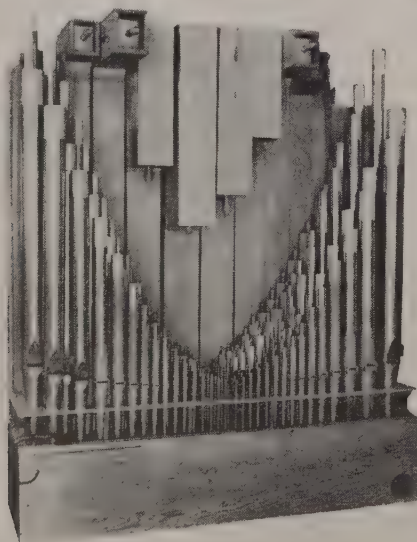
product is relatively inexpensive, easy to move and install, and improving in quality each year, the pipe-organ builders are turning out remarkable instruments at comparable prices. Some are even cheaper than the electronic equivalent.

Small organs are now being built by the Moller Organ Company of Hagerstown, Maryland, the Aeolian-Skinner Company of Boston, Durst and Company of Erie, Pennsylvania, the Wicks Organ Company of Highland, Illinois, the Estey Organ Company of Brattleboro, Vermont, the Kilgen Organ Company of St. Louis, and the Reuter Organ Company of Lawrence, Kansas. All are instruments of moderate cost, utilizing a limited number of pipes.

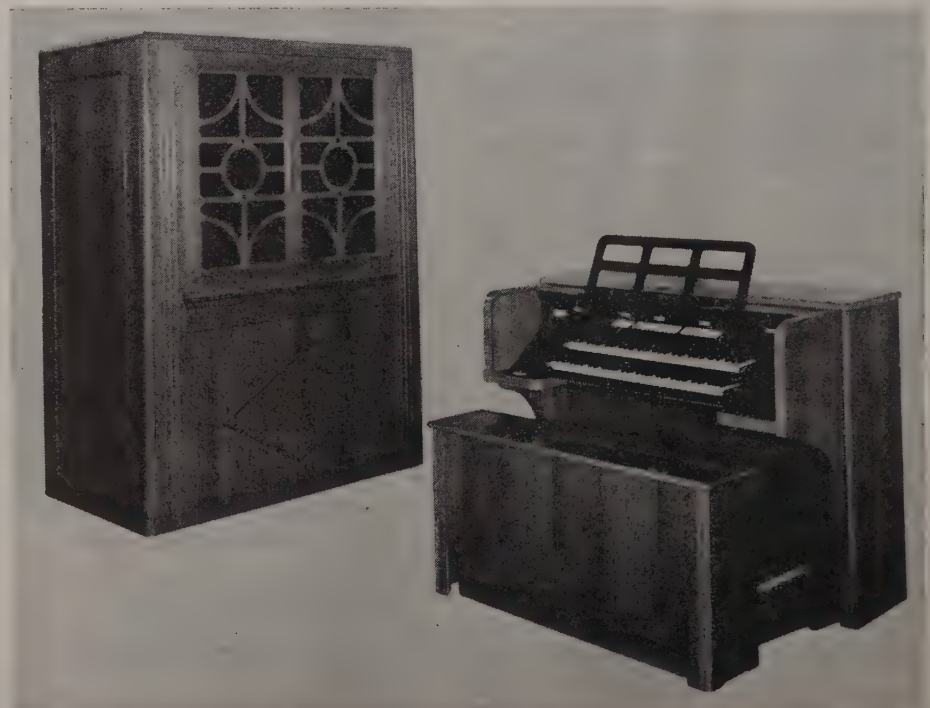
I have recently inspected and played several of the new models, and am impressed by the remarkable things which an organ-builder with skill and imagination can achieve with relatively few organ-pipes. For many years I had in my house a stock two-manual, three-stop organ with only 195 pipes. After it was installed, an expert from the great organ company that built the instrument spent several days revoicing it. When he finished his work, the organ was a gem of its kind.

I used it constantly for practice (I could play my entire repertoire on it), some of my students used it, my wife practiced on it and so did my children. The instrument gave admirable service.

Despite its excellence, however, there were certain shortcomings which, at that time, for the price and in the space available, the builder could not overcome. I was critical of it especially on account of the pedal department. There were only 12 pipes in the tenor octave of the pedal and of the manuals. Therefore, in contra- (Continued on page 52)



A small pipe-organ. Actual pipes are shown above, with case removed. In use, pipes are enclosed in black walnut case. Separate console gives flexibility in placement.



THE MOLDAU

FROM "MY FATHERLAND"

The great Bohemian, Bedřich Smetana, wrote six symphonic poems under the group name "My Fatherland." The selection presented here, *The Moldau*, is dedicated to the majestic river, the Moldau, which is the Rhine of Czechoslovakia. The running passages at the beginning, whether *piano* or *fortissimo*, must be played smoothly. The undulating *poco meno mosso* on to the end makes this a very dramatic piano piece. Grade 9.

BEDŘICH SMETANA

Concert Paraphrase by Michel Michelet

Allegro non troppo

pp

Ped. simile

p

cresc. poco a poco

f

allargando

a tempo quasi cadenza

poco allarg

a tempo

ff

mf

eroico

f

mf

cresc. e poco accel.

poco rit.

mf

a tempo

This page contains a piano etude with the following musical features:

- Staffing:** The music is written on grand staves, each consisting of a treble and bass clef staff joined by a brace.
- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or B minor.
- Time Signature:** The time signature is 3/4.
- Dynamic Markings:**
 - p subito*: piano subito
 - cresc.*: crescendo
 - accel.*: accelerando
 - ff*: fortissimo
 - mf*: mezzo-forte
 - f*: forte
 - p*: piano
 - f*: forte
 - p cresc.*: piano crescendo
- Performance Instructions:**
 - poco allarg.*: poco allargando
 - Poco più mosso*: poco più mosso
 - Poco meno mosso*: poco meno mosso
 - simile*: simile
- Technical Elements:**
 - Rehearsal marks with numbers 7, 8, and 9.
 - Complex rhythmic patterns including triplets, sextuplets, and sixteenth-note runs.
 - Accents and slurs throughout the piece.
 - Hand positions and fingering numbers (1-5) are indicated.

First system of musical notation, measures 1-8. Treble and bass staves with complex rhythmic patterns and accidentals. A dashed box encloses measures 1-4. Dynamics include *ff* and *cresc.* markings.

Second system of musical notation, measures 9-16. Treble and bass staves. Marking *Agitato* is present. Dynamics include *fff*, *sff*, and *ff rubato*.

Third system of musical notation, measures 17-24. Treble and bass staves. Marking *p subito* is present. Dynamics include *p subito* and *cresc.*

Fourth system of musical notation, measures 25-32. Treble and bass staves. Markings *allargando* and *Poco meno mosso* are present. Dynamics include *p*, *riten. molto*, and *dolce*.

Fifth system of musical notation, measures 33-40. Treble and bass staves. Marking *simile* is present. Dynamics include *mf*, *p*, *sf*, and *p*.

Sixth system of musical notation, measures 41-48. Treble and bass staves. Dynamics include *sff*.

Più mosso ed animato

a tempo
p subito e cresc.
f
poco rit.

Più mosso

f
ff

Poco meno mosso
poetico
5 dolce

Meno mosso
p
poco riten.
riten.
molto rit. e dim.

Lento

Tempo I
ff solenne
riten.
Mosso
cresc.
poco allarg.

Allegro
a tempo
ff
allarg.
subito e cresc.
molto
fff

The musical score is written for piano and consists of several systems of staves. The notation includes various tempo markings such as 'Più mosso ed animato', 'Più mosso', 'Poco meno mosso', 'Meno mosso', 'Lento', 'Tempo I', and 'Allegro'. Dynamic markings include 'p' (piano), 'f' (forte), 'ff' (fortissimo), 'poco rit.', 'molto rit. e dim.', 'cresc.', and 'allarg.'. The score also features numerous fingerings, slurs, and other musical notations typical of a piano score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

DAWN OF SPRING

This attractive composition should be played as effortlessly as possible. Observe the rests in the *più lento* with great exactness.
Grade 3

GIUSEPPE STABILE

Moderato (♩=108)

p dolce e grazioso rubato

a tempo

mf

rit.

p

f ritenuto con grazia

Fine

Più lento

p

a tempo

rit.

mp

a tempo

D. C. al Fine

f

ANDANTE RELIGIOSO

For study purposes play this piece at first without the pedal in as *legato* a style as possible; then pedal only where indicated. In thousands of churches the piano is still used instead of the organ. By preserving an organ-like *legato*, even in chord passages, an excellent effect may be simulated. Grade 4.

Andante religioso (♩ = 66)

FOREST M. SHUMAKER

The musical score is written for piano and organ. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Andante religioso' with a quarter note equal to 66 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are also performance instructions such as 'cresc. poco a poco' (crescendo poco a poco) and 'To Coda'. The piece ends with a Coda section. The score is copyrighted by Theodore Presser Co. in 1949.

AN OLD-FASHIONED POSY

Grade 3

Moderato (♩ = 72)
con espressione

O. SCHELDROP OBERG

The musical score is written for piano and features a Trio section. The tempo is Moderato (♩ = 72) with the instruction *con espressione*. The key signature has one sharp (F#). The score is divided into six systems. The first system is marked *mp* and *rubato*. The second system is marked *mf* and *p*. The third system is marked *mp* and *mf*, ending with *Fine*. The fourth system is marked *mf* and *poco rit.*, with the instruction ** D.C. al Trio*. The fifth system is marked *TRIO*, *mf*, and *dolce*. The sixth system is marked *mf*, *dolce*, and *poco rit.*, with the instruction *D.C. al Fine*. The score includes various musical notations such as dynamics, articulation, and fingerings.

* From here go back to the beginning and play to *Fine*; then play TRIO.

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Piano introduction in G major, 4/4 time. The score features a grand staff with treble and bass clefs. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation. Performance markings include 'Gt. Full', 'A', 'f', and 'ff allargando'. The piece concludes with a final chord marked '6'.

ETERNAL LIFE

St. Francis of Assisi (1182-1226)

A PRAYER

OLIVE DUNGAN

Moderato

Vocal and piano accompaniment for 'ETERNAL LIFE'. The vocal line is in G major, 4/4 time, with lyrics in English. The piano accompaniment is in G major, 4/4 time. Performance markings include 'mf', 'rall.', 'a tempo', and 'poco accel.'. The lyrics are: 'Lord, make me an in-stru-ment of Thy peace; Where there is ha-tred, let me sow love; Where there is in-jur-y, par-don; Where there is doubt, faith; Where there is de-spair, hope; Where there is dark-ness, light;'. The piece concludes with a final chord marked 'poco accel.'.

Where there is sad-ness, joy. *a tempo* O Di vine Mas-ter, grant that I may not so much seek To

be con-soled as to con-sole, — To be un-der-stood as to un-der-stand, — To be

loved as to love; — *rit.* *a tempo* For it is in giv-ing that we re-

ceive; It is in par-d'ning that we are par-doned; It

is in dy-ing that we are born — *ff* to e-ter-nal life. —

ETUDE - JANUARY 1950

AVE MARIA

MEDITATION

Though Johann Sebastian Bach was born in 1685 in Germany and Charles François Gounod in 1818 in France, these two men have produced in “collaboration,” as it were, one of the world’s best-loved pieces – the famous *Ave Maria* or *Meditation*. Pondering the harmonic content of the first prelude from “The Well-Tempered Clavichord,” Gounod sensed a beautiful melody running through it and, inspired by the great religious text, *Ave Maria*, produced this wonderful song. The present arrangement is for string orchestra with the original Bach prelude played by piano (or harp) and the Gounod melody by one or two violins. On the repetition all the violins play the melody in unison, and sustained harmony is added by violas, cellos, and basses. In concert performance the violinists should stand, playing from memory, bowing together, and playing with the artistry of a solo violinist.

BACH-GOUNOD

BACH-GOUNOD
Adapted by Traugott Rohner

Andante

HARP or PIANO

Violins only with Piano first time; add Violas, Cellos, and Basses 2d time (*con sordini ad lib.*)

VIOLINS

HARP or PIANO

VIOLA

CELLO

BASS

p *sostenuto*

(Substitute 3rd Violin in Violin Book.)

sostenuto *p* *pp*

sostenuto *p* *pp*

p *pp*

cresc. *pp* *cresc.* *pp* *cresc.*

f *divisi* *p*

p

This page of musical notation is divided into three systems, each containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Staff 1: Melodic line with notes and rests. Dynamics: *p*, *pp*.
- Staff 2: Rapid sixteenth-note passages. Dynamics: *dim.*, *pp*.
- Staff 3: Bass line with notes and rests. Dynamics: *cresc.*, *pp*.
- Staff 4: Bass line with notes and rests. Dynamics: *mf*, *cresc.*.
- Staff 5: Bass line with notes and rests. Dynamics: *pp*.

System 2:

- Staff 1: Melodic line with notes and rests. Dynamics: *pp*, *f*, *p*.
- Staff 2: Rapid sixteenth-note passages. Dynamics: *pp*.
- Staff 3: Bass line with notes and rests. Dynamics: *cresc.*, *f*, *p*.
- Staff 4: Bass line with notes and rests. Dynamics: *cresc.*, *f*, *p*.
- Staff 5: Bass line with notes and rests. Dynamics: *cresc.*, *f*, *p*.

System 3:

- Staff 1: Melodic line with notes and rests. Dynamics: *f*, *dim*.
- Staff 2: Rapid sixteenth-note passages. Dynamics: *molto*, *f*.
- Staff 3: Bass line with notes and rests. Dynamics: *cresc.*, *f*.
- Staff 4: Bass line with notes and rests. Dynamics: *cresc.*, *f*.
- Staff 5: Bass line with notes and rests. Dynamics: *cresc.*, *f*.

(D)

p *molto cresc.* *f*

p *sempre cresc.* *f*

sempre cresc.

sempre cresc.

sempre cresc.

1st

ff con tutta forza *molto maestoso*

ff con tutta forza *molto maestoso*

ff con tutta forza *molto maestoso*

ff con tutta forza *molto maestoso*

ff con tutta forza *molto maestoso*

ff con tutta forza *molto maestoso*

1 2

f *dim.* *ppp*

f *dim.* *ppp*

f *dim.* *ppp*

f *dim.* *ppp*

f *dim.* *ppp*

f *dim.* *ppp*

CHERRY DROPS

ERIC STEINER

Grade 2.

Lively (♩ = 104)

The musical score for "Cherry Drops" is written for piano and bass. It begins with a treble clef and a 6/8 time signature. The tempo is marked "Lively (♩ = 104)". The key signature has one sharp (F#). The score is divided into five systems. The first system starts with a piano (p) dynamic and a bass line marked "L.H.". The second system includes a mezzo-forte (mf) dynamic. The third system ends with a "Fine" marking. The fourth system starts with a piano (p) dynamic. The fifth system ends with a "D. S. al Fine" marking. The score includes various musical notations such as notes, rests, and dynamic markings like p, mf, and p. Fingerings and articulations are indicated throughout the piece.

MOSS ROSES

VERNON LANE.

Grade 2½.

Valse moderato (♩ = 54)

The musical score for "Moss Roses" is written for piano and right hand. It is in 3/4 time, key of D major, and is marked "Valse moderato (♩ = 54)". The score consists of five systems of music. The first system begins with a piano (mp) dynamic. The right hand part features a series of eighth and sixteenth notes, while the left hand provides a steady bass line with dotted half notes. The score includes various musical notations such as treble and bass staves, notes, rests, slurs, and fingerings. The piece concludes with a "Fine" marking and a final chord. The copyright is 1949 by Theodore Presser Co.

2 3 1 3 2 5 4 5 2 3 2

mp

D. C. al Fine

FROM THE ORIENT

Grade 2.

Andante con moto (♩=76)

WILLIAM SCHER

mp

5 2 1 5

5 1 2 5 4 3 5

5 2 1 2 3 5 3 2 5 2

3 *p*

3 *a tempo* *poco rit.* *mp*

^

^

Slower *mf* *dim. e poco rit.* *pp*

THE MUFFIN MAN

Grade 1.

Arr. by MILDRED HOFSTAD

Rather fast

Oh, do you know the muf - fin man, the muf - fin man, the

4 2 3

muf - fin man, Oh, do you know the muf - fin man, who lives in Dru - ry Lane?

2 1

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AU CLAIR DE LA LUNE

Grade 1.

Arr. by MILDRED HOFSTAD

Slowly, with expression

Good Pier - rot, I beg you, In the moon - light bright, Your quill pen to

5 3 4 5

lend me, For I long to write. Burned out is my can - dle,

5 3 4 5 2

And my fire's out, too. Come, the door please o - pen; Let me in, pray do!

1 2 3 5 3 4 5

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MARCH OF THE SNOW MEN

OPAL LOUISE HAYES

Grade 2.

In stately manner ($\text{♩} = 132$)

Musical score for 'March of the Snow Men' in 4/4 time. The score is written for piano and includes dynamic markings such as *mf*, *mp*, and *f*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with a *Fine* marking and a *poco rit.* instruction.

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BUBBLE GUM

FRANCES M. LIGHT

Grade 1½.

In march time ($\text{♩} = 80$)

Musical score for 'Bubble Gum' in 4/4 time. The score includes lyrics and dynamic markings such as *mf*, *f*, and *p*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with a *Fine* marking and a *D. C. al Fine* instruction.

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ETUDE - JANUARY 1950

Carry Him Along

(Humorous Dance Song)

Chorus for Mixed Voices (Soprano and Tenor Soli)

Material collected by Zora Neale Hurston
Dance Song from New Providence Island
Arr. by William Grant Still

Moderately, and martial (♩=84)

f TENOR SOLO

f SOPRANO SOLO

SOLI

extremely crisp

mf

simile

Mas-sa, me no dead yet! Car-ry him a-long!

SOPRANO

Eh, yeh, yeh! Car-ry him a-long!

ALTO

Eh, yeh, yeh! Car-ry him a-long!

TENOR

Eh, yeh, yeh! Car-ry him a-long!

BASS

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

rit. *Slower* Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

rit. Car-ry him a-long!

f
Me done buy my dress and veil!

Eh, yeh, yeh! Car-ry him a-long!

f
Eh, yeh, yeh! Car-ry him a-long!

f
Car-ry him a-long!

f
Me done pay de fu-ner-al man!

f
Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

f
Car-ry him a-long!

TENOR SOLO
f
SOPRANO SOLO
But mas-sa, me no dead yet! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

R.H. crisply

L.H. sonorously

TENOR SOLO

SOPRANO SOLO

Eh, yeh, yeh! Car-ry him a-long! But mas-sa, me no dead yet! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

Eh, yeh, yeh! Car-ry him a-long!

The musical score is written on multiple staves. The vocal parts are marked 'TENOR SOLO' and 'SOPRANO SOLO'. The piano accompaniment is marked 'R.H. crisply' and 'L.H. sonorously'. The lyrics are in French and English. The tempo is marked 'R.H. crisply' and 'L.H. sonorously'. The key signature is one flat (B-flat).

HOW TO CHOOSE A VIOLIN

(Continued from Page 9)

the majority of professionals should seek a round and full tone of ample volume. Flexibility and responsiveness are far more important than sweetness of tone. The beautiful tone produced by artists on very ordinary violins amply demonstrates the importance of first learning to draw a good tone before condemning an instrument.

The question of which violin is the best, the old or the new, is one that will remain, since only time can mellow the tone to its fullest extent. This much, however, is certain: a good new violin is better than any poorly made old one, and a decidedly better instrument than a badly repaired old master.

Old violins as a rule sound better to the player, the old Italians being especially sought after for this reason. The impression made on the audience, however, is a far different story. Many of the old Italian violins in use today are decidedly lacking in power. Where cost is of no importance to the player, he can make his selection from the very best of the old Italian masters, and be safely assured of both quality and quantity of tone, but any player of moder-

ate means who contemplates buying a violin, should keep an open mind and make the instrument prove its superiority in use rather than on its maker's reputation.

The violins made in Italy between 1680 and 1770 by the better makers are without doubt the finest violins in existence today. But this is of no advantage to the average players, as these violins range in price from \$5,000 to \$50,000. Many of the Italian violins made by the third generation of the old makers are actually inferior to a good modern violin.

When selecting a violin, do not pay too much attention to the model. Violins of disapproved models are sometimes tonally superior to even genuine Stradivarius violins. Let tone and tone alone decide for you. As a general rule, choose a flat-arched violin in preference to a high-arched instrument. The flat pattern usually is more full and even in tone and is less likely to be tubby. The Guarnerius model will usually have a large, grand tone, while the Stradivarius model will tend to be sweeter and more penetrating. If a deep, somber tone is desired select a Maggini model. These rules always have their exceptions, however. Even violins of the same model by the same maker often differ considerably in tone.

The taking of violin measurements to the nearest 64th inch is worthless as an indication of the quality of a violin, and should be taken with a grain of salt. Absolute conformity to measurements indicates a mere copyist rather than a skilled craftsman with a sound knowledge of the science of acoustics as applied to the violin. The graduations of the top and back follow a general pattern, but the small details will depend entirely on the nature of the wood. It is exactly these small details which distinguish the master maker from the ordinary maker. Compare several fine instruments and note the discrepancies in their measurements. It is, however, very important that the neck and string measurements be normal.

Violins which have been extensively repaired are often a bargain when judged on the basis of tone alone. Usually they can be bought at a fraction of what they would cost in mint condition. The buyer should realize, however, that such purchases are risky.

"CARRY HIM ALONG" is a dance song from New Providence Island arranged by William Grant Still. The story behind it is as follows:

A Nassau (Bahamas) man was supposedly dead. Although his poor widow could not afford to have him embalmed or to rent a hearse, she did all that she could, baking sweet cookies and buying a little rum, a black dress and veil, and a coffin. As the funeral procession left the church for the graveyard, the supposedly dead man sat up in his coffin. Looking around, he saw his employer, his weeping wife, and himself in the coffin on the shoulders of its bearers, and realized that he was not dead and was therefore utterly opposed to being buried. The wife, remembering that in preparation for the funeral she had spent all that she had been able to scrape together, was unpleasantly surprised to find her husband alive. Consequently when the husband announced, "Massa, me no dead yet!" she sternly commanded the bearers to carry him along and bury him anyway. The song-makers "put it in sing" and made a very amusing song and dance of the incident.



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WILFRID PELLETIER, 53, Music Advisor to Theodore Presser Company, and Editor in charge of Presser, Church and Ditson professional music selection. O.B.E. and K.B.E., Great Britain; Hon. Mus. D., University of Montreal, Conductor of Metropolitan Opera and others; Metropolitan Auditions of the Air; RCA-Victor Records; Director of the Conservatoire National de Musique et d'Art Dramatique de la Province de Quebec; guest conductor of NBC Symphony and other leading orchestras.

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Presser Story

BY JAMES W. BAMPTON

PRESIDENT, THEODORE PRESSER COMPANY

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(Continued on page 54)



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IMPROVEMENTS IN SMALL PIPE ORGANS

Continued from page 26

puntal playing, the tenor did not come through.

This is still true of most romantic organs today, but not so markedly as was the case with small unit organs a number of years ago. Some firms used scales of pipes inadequate for the small instruments. Others employed basses of the reed-organ type.

Now, since I have played the new models, it seems to me that organ-builders have done much to overcome the shortcomings of their earlier types. I like the specifications of the new Moller "Artiste":

PIPE ANALYSIS

Diapason	61 Pipes
Gedeckt	80 Pipes
Viola	80 Pipes
Bourdon	12 Pipes
	233 Pipes

GREAT ORGAN

Diapason	8'	61 Notes
Gedeckt	8'	61 Notes
Viola	8'	61 Notes
Octave	4'	61 Notes
Viola	4'	61 Notes
Flute	4'	61 Notes
Twelfth	2 2/3'	61 Notes
Fifteenth	2'	61 Notes

SWELL ORGAN

Gedeckt	8'	61 Notes
Viola	8'	61 Notes
Flute	4'	61 Notes
Viola	4'	61 Notes
Nazard	2 2/3'	61 Notes
Flautino	2'	61 Notes

PEDAL ORGAN

Bourdon	16'	32 Notes
Gedeckt	8'	32 Notes
Viola	8'	32 Notes
Quint	5 1/3'	32 Notes
Octave	4'	32 Notes
Flute	4'	32 Notes

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Electric motor, blower, and action current unit of ample capacity.

This instrument is self-contained in a black walnut case which is

only 3'-6" deep, 8' wide and 8' high. The console comes attached or with separated console with cable enough to have the console well away from the pipes.

As one can see at a glance, this organ is a great improvement over the small 195-pipe unit. The scope of the pedal is enlarged by addition of the 8' Gedeckt and the 8' Viola. The pedal Octave 4' is the duplex of the Great Diapason. The Quint 5 1/3' gives an edge to the pedal. The unification of the Viola on the Great at 8', 4', 2 2/3' and 2' adds variety and flexibility. Additional color is secured through the unit Flute on the Swell.

Altogether this organ has a range and versatility unexpected in an instrument of its size. It can do big things with a small number of pipes, provided it is placed effectively.

To get good results from any of these small instruments, proper placement is very important. The organ must have a chance to speak.

This can be accomplished by leaving the pipes as unobstructed as possible. Most builders, to begin with, enclose the pipes of their small organs in an ornamental wooden case. If this case is then installed in a separate room, the pipes are, in effect, doubly enclosed, and their tone is bound to be muffled. Under such conditions, it is useless to expect the tone to come out with force into the larger room.

The Aeolian-Skinner Company has built many two-stop units for practice purposes, and, I imagine, for very small churches. These instruments, while rather severe, do have many excellent points. Mr. Harrison of Aeolian-Skinner has at times unified a quintaton from 16' to 2' and a flute at 8', 4' and 2', and has duplexed them, without couplers, at every pitch on both manuals and pedal. This makes a first-class practice organ, though I doubt whether it would be very useful in a church.

It isn't easy to play the small organs. One must be careful, or he will get fearful and wonderful sounds out of them. Synthetics and off-pitch stops such as the 5 1/3' and 2 2/3' must be used with infinite care. Organs which have 16' stops on the manuals are tricky also.

The small pipe organ requires skill and experience on the part of the organist if it is to sound well. Played circumspectly, however, it is capable of doing a distinguished job.

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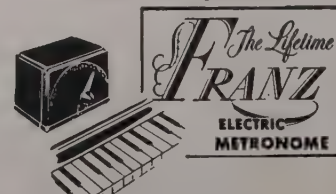
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ORGAN QUESTIONS

Answered by Frederick Phillips

Q. I have been teaching organ lessons for a number of years, and would appreciate the names of some new teaching material. I use Stainer's Organ Method and Schneider's Pedal Studies, in addition to collections of pieces.
—E. E. M.

A. In addition to the books mentioned we suggest that you have the Presser Company send you for examination the following: Rogers Graded Materials for Pipe Organ; Beginners Pipe Organ Book, Whiting; First Lessons on Organ, Nevin; Whiting 24 Progressive Studies for Pipe Organ; Sheppard Pedal Scale Studies (good to precede Schneider); Clarence Eddy Method (in 4 volumes); Carl's Master Studies for Organ.

You should also include some Bach, starting with the 8 Short Preludes and, the easier of the regular Preludes and Fugues, and the Little Organ Book (choral preludes). These cover a rather wide area, and should be spread over considerable time. We are sending you a couple of printed lists of organ works which may interest you.

Q. I started taking organ lessons not too long ago, after nine years of piano study. Many times after I have practiced my lesson material I feel like playing other music. I am afraid to try other pieces in my book because a lesson is taught by each piece, and I don't want to learn any of the pieces wrong. Are there any books of music or songs for an unadvanced organist that I could play without interfering with a future lesson?
—E. T. Jr.

A. This is really a subject on which you should confer with your teacher, but we try to help you. Had you given us the name of the book you are using for your studies, it would have been easier to suggest additional material to study on your own, but in the absence of anything very definite along this line we recommend the following books, all of which may be obtained from the publishers of this magazine: Gems of Masterworks for Organ, Tonner; At the Console, Felton; Organ Vistas.

Q. Will you please send me a list of collections of piano pieces suitable for use as preludes and postludes in church?
—M. G.

A. We recommend the following: Chapel Echoes, Peery; Chapel Musings, Peery; Concert Transcriptions of Favorite Hymns,

Kohlmann; Eighteen Hymn Transcriptions, Kohlmann; Evening Moods; More Concert Transcriptions of Favorite Hymns, Kohlmann; Sabbath Day Music, Randolph.

Q. Please send me the prices of Modern Organ, Skinner, and Contemporary American Organ, Barnes. (2) Could you tell me the space required and the number of pipes required for a home organ with the following specifications: GREAT—Open Diapason 8', Melodia 8', Dulciana 8', Octave 4', Flute d'Amour 4'. SWELL—Stopped Diapason 8', Salicional 8', Flute 4', Bourdon 16', Violin Diapason 8', Aeoline 8', Violina 4'. PEDAL—Bourdon 16', Gedeckt 16'. Usual 8' couplers. (3) Also please give me name and address of firms able to supply pipes.
—L. B. Jr.

A. The prices of the two books are being sent to you. (2) Very roughly speaking the space required for the Great Organ would be 10' 6" x 6' 6", and 9' 6" high. The Swell would be about 10' 6" x 7' 9" and 9' 6" high. Pedal about 13' 6" x 7' and 10' 6" high. A straight organ would require 61 pipes for each of the manual stops, and 32 pipes for each of the pedal stops. If you plan to do any "borrowing" the number of pipes would be reduced accordingly. (3) We are sending the addresses of firms equipped to supply pipes.

Q. We have a reed organ made by Wilcox & White that we would like to convert, so that it can be operated electrically. If you can give me any information as to how this is done or who does it, I would thank you. (2) Also I would like to know if there is any company that makes recordings of reed organ music?
—M. C. G.

A. We presume you have in mind supplying the wind power by electric blower instead of the foot treadles, in which case we suggest that you communicate with the firms whose addresses we are sending you. These firms make electric blowers for pipe organs, and we believe they are also equipped to furnish and install suitable blowers for the reed organ you describe. (2) We regret that we have not been able to locate any recordings of reed organ music. Our record department has had a similar request on file for quite some time but so far has been unable to find any.



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THE NINETY WE LOSE

(Continued from Page 12)

I learned painfully, early in my teaching career, that a child's background is as important as methods. I was trying to pull a 10-year-old girl through my favorite "Classics For Beginners." Bored resignation was her only response. I reversed my routine and played a Bach "invention" for her. When I finished and turned expectantly toward her, she said in a flat voice: "That was a pretty exercise, now play 'Work For The Night Is Coming.' Papa leads the singing at Sunday School, and that's our favorite song."

I couldn't play it until I hunted up a hymn book, and my stock went below par. I had to build it back slowly. The girl is a successful choir director and teacher today, and her choir is noted for its beautiful work.

Not only must we work through youthful ambition and background; we must watch our musical vocabulary. There is no graded musical language. To the child, "piano" means the instrument he is trying to learn to play. It means, to the adult student, "play softly." Our musical terminology, to the average child, is like a foreign language.

Early in my teaching career I told a child that his playing would never be pretty to listen to if he didn't learn to "shade." He looked at me with sparkling eyes and said, "You know, our kitchen shades won't roll, so Mama fastens them up with clothes pins."

The child's teacher of music must not only be imaginative, with a remembrance of his own childhood, understanding the background and ability of each child, but he must select materials carefully and use simple terms, building the musical foundation slowly and solidly.

If we go slowly enough, and if we have sincere enthusiasm, the door to the world of great music will open for the student. He may become a great performer; he may become a music lover who plays for his own pleasure. Who can tell which is most important?

Yesterday's teacher was "good" if he presented a concert artist to the world. Today's teacher is "good" if he produces a great audience to sustain, inspire, and enjoy the concert artist.

It is not very difficult for the piano teacher to differentiate between the pupil who seems destined to become a professional musician, earn his living with music and contribute to its glory, and the student who may become a successful nurse, or president of the United States, and play the piano in moments of relaxation "just for fun."

The time spent teaching children to play and enjoy music is filled with great moments which we measure up to if we carry the memories of our own childhood in our hearts and the musical know-how in our heads.

THE END

THE PRESSER STORY

(Continued from Page 51)

cultural and philanthropic interest in the advancement of music and musicians.

Thus far, the philanthropies of the Presser Foundation include:

1. The Presser Home for Retired Music Teachers, in Germantown, Pennsylvania, accommodating 65 persons who, by reason of long service to music education, are eligible to retirement there.

2. A Scholarship Department granting to colleges and universities funds which to date have enabled over 7500 young men and women to obtain training necessary to carry them on to musical careers.

3. Grants for music buildings, each known as "Presser Hall," at ten outstanding colleges and uni-

versities in the United States.

4. A Relief Department for musicians and music teachers, which is international in scope. This department has helped thousands of musicians in need.

5. Activity in the general promotion of musical education in America.

As you see, Presser executives of today are relatively youthful, but combine an unusual range of experience and training in music and business. I wish we could portray here all of our 300 employees, who strive to bring you good music and good service.

If your travels bring you our way, it will be a great pleasure to welcome you to Bryn Mawr.

THE END

HOW TO CHOOSE A VIOLIN

(Continued from Page 49)

One must know what kinds of repairs are injurious to tone.

Fractures that have been skillfully repaired are not to be dreaded unless they are in the vicinity of the sound post or at that part of the breast pressed on by the chin. Always be wary of fractures crossing the top or back as they are far more serious than longitudinal fractures. Sound post patches, if inserted by a skillful repairer, often have little or no effect on the tone. The lack of varnish on old violins does not affect their tone, and can easily be remedied with French polish.

The question of varnish has been exaggerated. The statement that the old Cremona violins owe their fine tone to their beautiful varnish is debatable. Oil varnish is generally preferred to spirit, but many fine violins have a spirit varnish.

Violins in which the wood has been scraped should be avoided, unless they were actually too heavy in wood. This, however, is a condition only an expert repairer can diagnose.

The main thing to remember when purchasing an extensively repaired violin is that you may find it difficult to dispose of the instrument later. Most dealers and players fight shy of any violin which has had many repairs. Many of our leading artists, on the other hand, have used violins with innumerable fractures. Actually the question is not how often, but how well it has been repaired.

Much knowledge of violin construction can be gained by examining good instruments, comparing their individualized workmanship with the mechanical finish of cheap, commercial instruments. An interesting experiment is to buy several cheap fiddles and take them completely apart to study their inferior workmanship and poor wood. This can become a

costly project, however, if one wishes to take a Stradivarius apart.

In case of doubt, always consult a reliable expert. Sometimes the opinions of the experts are very confusing, especially regarding the authenticity of an instrument. But you may rely on their judgment of whether the parts are all original; whether the wood has been scraped; the approximate age; the general condition of the bass bar; fractures and other repaired spots; and the instrument's commercial value. An expert appraisal will reduce your chance of buying an inferior instrument.

The expert can only appraise the instrument, however; you must decide if it is the violin you want to play. Do not allow your mind to be swayed by any other factor but TONE. Neck grafts are no indication of age; many modern makers employ them. Worn appearance of varnish means nothing; a two-year-old fiddle can be made to appear two hundred. Edges and corners can be filed down to simulate wear. The back of the scroll is often flattened mechanically to simulate great age. Labels had better never be read and certificates issued by experts have been known to be grossly in error.

If the violin of your choice has a fine tone, and an expert has pronounced it an authentic handmade instrument, let well enough alone. Whether it was made in 1780 by an Italian or in 1949 by an American has very little to do with the purpose for which violins are constructed, namely, to play on. If the tone is satisfactory, ignore the flaw-seeker who delights in calling attention to minute cracks but overlooks the grand and full tone.

Choosing a violin can never be made easy, but it can be made practical. Select a violin for its tone, and leave historical background to the antiquarians.

Purcell's Unique Epitaph. In 1683 Henry Purcell, of whom Sir George Grove wrote, "The most original and extraordinary musical genius our country ever produced," was buried in Westminster Abbey with this quaint inscription: "Here lies Henry Purcell, Esq., who left this life and is gone to that blessed place where only his harmony can be exceeded."

The late pianist Vladimir de Pachmann, famed for his eccentricities (George Bernard Shaw called his playing "a pantomime performance with accompaniments by Chopin") once found the piano bench too low. While the audience fidgeted, de Pachmann placed a thick book on the bench. That made it too high. De Pachmann then tore a single leaf from the book, placed it on the bench, sat down happily and began the recital.

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WHAT PIANO TEACHERS FORGET TO TEACH

(Continued from Page 15)

don't want to. Harriet and I are going to play house today. I'll play them next time she is over here."

"No, you must go with me. After you have played for her, you may leave if you wish."

Joyce went and she played. She had the experience of playing on a different piano with different people listening. Later she was taken on similar visits. Sometimes she was sent to the neighbors' to practice. Strange pianos and listeners soon became a part of Joyce's experience. She did not

know what it meant to be afraid while she was playing for others.

One day when Joyce came home from school, the house was full of people. "Darling," said her mother, "our friends would like to hear your pieces. Will you play for them?"

During all these experiences Joyce had never felt any fear, because her mother had exposed her to every new situation so very gradually that no emotional reaction was ever called out.

As the day for the recital drew

near, Joyce's mother and the teacher decided she ought to practice on the piano in the recital hall. Every day, for a week before the big event, Joyce practiced on the big concert grand.

The night of the recital came. Joyce and all her family were there early. She was just a little excited, but it was a pleasant sensation. When her time came to play, she went to the piano with confidence. She had played her pieces for others so often that she knew she could do it. Besides, the big grand was an old friend. She knew exactly how it would sound. There were many people in the

audience, but listening people were nothing new either. No wonder this little pianist played with confidence.

No advance preparation, of course, can eliminate stage-fright altogether. Even the greatest artists undergo tortures of apprehension before a recital. But by means of careful, step-by-step conditioning, the young player's perfectly natural stage fright can be brought under control. The result will be a creditable performance rather than a psychological block that leaves the youngster paralyzed at the keyboard.

THE END

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YOUR VOICE PROBLEM

(Continued from Page 11)

my throat. It interferes with my voice several times a day. I lose confidence when singing alone because I never know when this irritation will start. I have been to a throat specialist who says not to worry about it. Can you suggest a way to help?

A. Only a throat specialist can help.

Q. I am 32 years old and have studied voice for four years. For the past three months I have been ill with anemia but I want to start singing again. My range is very unusual for a woman—from A the first space, to E the second ledger line above the staff in the bass clef. A woman baritone, in other words. I have sung bass in a chorus of sixty voices and would like to accept a few radio engagements offered me over our local station. Do you think I will have much chance of success with a voice such as mine? Am I too old?

A. I don't see any reason why this lady should not accept the radio engagements offered to her by the local station. Only by making a try will she know whether or not she has sufficient ability to make a success. If she has proper equip-

ment, 32 is not too old.

Q. My problem is a peculiar one. I have studied voice for several years, am a professional musician, and I thought I could make some contributions to the musical life of my home town. My voice is well-trained and pleasant and there are all types of songs in my repertoire. However, I am seldom asked to sing. A prominent singing teacher in this section told me that for generations these people have become accustomed to crude, unmusical voices and that is all they like. They don't seem to take to trained voices. He said there was nothing wrong with me—the people were wrong. Can I change their attitude? How can I make them like my voice? How can I make opportunities to sing?

A. Personally, I have never heard of people who do not like to hear a pleasant voice singing a good song. I hope that the prominent singing teacher is not misleading this person. Without hearing his voice I cannot tell. There must be some unbiased authority in the town who will discuss this matter with him frankly.

THE END

YOUR SCHOOL ORCHESTRA

(Continued from Page 23)

to the program with soloists and novelties.

We have mentioned uniform dress before—the orchestra can and should be uniformed effectively. In some communities, orchestra players are now outfitted in tuxedos and formals provided by the music parents club or the school board. Some groups are outfitted inexpensively in white shirts and blouses with dark trousers and skirts. You may have a better idea.

Your responsibility toward players doesn't end when they leave high school. Having acquired musical skill, they should be encouraged to use it. String music can be an enjoyable activity at home in leisure time. Family participation is a source of pleasure. There is a definite place for community or church-sponsored orchestras of adults, both from the social aspect and for creative expression. Some groups are organized with each member paying a small fee to cover expenses of rehearsal hall, music, and conductor's salary.

Many cities and communities have organized orchestras as an outgrowth of their school orchestra

program. A meeting with your city officials, representatives of schools, service clubs, fraternal clubs, private teachers, musicians' unions, and ministerial associations, at which you present a practical and appealing plan of organization, will bring about surprising results.

Since so many of our public schools lack well-rounded programs in their music departments, we find their students graduating with one-sided ideas of music.

At the present time, however, the future of orchestral music is brighter because some of this generation of music educators are being required to take string training before becoming public school music directors. We hear complaints about the shortage of private string teachers. Yet an educator with even a smattering of string training can accomplish a great deal in string groups.

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THE END



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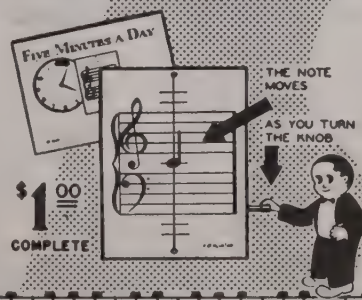
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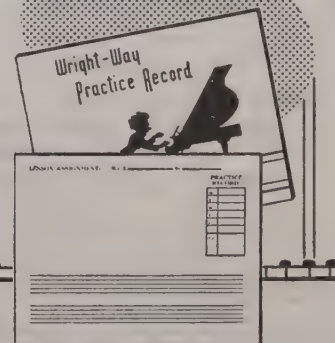
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VOICES AREN'T MADE—THEY GROW

(Continued from Page 15)

singer tries for an engagement and fails.

There is one sure sign of a badly treated voice: recognizable effort. Yet I find that many young students do not even imagine that they can sing without effort. For the benefit of the singer, and the listener, there must be no forcing of the voice. Invariably, there is effort when the singer, due to faulty breath support, does not use the over-resonance which alone can give the tone proper amplification. Forcing has ruined more good vocal material than any other fault.

A vocal coach with inadequate experience can mistake a voice that is "spread" for a full voice.

Even established operatic singers, who possess a strongly dramatic temperament, may sometimes force their voices. There are two reasons for this: (1) full control of the voice has been lost, and (2) the resonance becomes displaced and goes into the throat and vocal cords. The voice then loses its lustre and inclines to become hoarse.

It is important to know that a voice that sounds beautiful may be neither properly placed nor soundly produced. These voices frequently suffer from grave technical shortcomings. The cause may come from an easy success on the operatic stage or the inability of the teacher to distinguish between a beautiful tone and correctly-placed tone. Only if a singer is able to correct the forcing habit, and again place his voice properly, will he progress. Otherwise his singing will face a steady decline.

I went through a difficult experience in my own singing career. One of my teachers liked the quality of my voice and listened with enjoyment to my singing instead of remaining critical. She said the sound of my voice was magnificent; but I knew that it was not healthy because I felt strain, became tired, and my throat became hoarse when I sang. As I was an experienced singer, I knew I was forcing my voice, and by careful exercise I was able to overcome the forcing and strain.

the beginner. There is no "rush method" in the correct development of the voice or its placing. Exercises under expert guidance, and strictly within the limits of the singer's vocal limitations, are of paramount importance.

In the beginning of my career, success came unexpectedly fast; but the process of maturing artistically is a slower one. I have never stopped recognizing how much I still have to learn. It was through the encouragement and guidance of Conductor Bruno Walter that I started on the slow road of polishing my musical performance. I began studying the art of song, and recognized its immeasurable importance for a general musical education.

In the course of my career, I have never refused small opera roles, if they were musically important. I soon concluded that the value of a role need not be commensurate with its size. I also learned to grasp each problem wholeheartedly, realizing that the size of the problem does not matter. You often hear people speak of a "German", "Italian", or "French" school of singing. In my opinion there is only one school, correct or sound singing.

Interpretation

This leads me directly to the question of interpretation. When we assume that the interpreter has by nature and temperament a certain predisposition, we must also recognize that interpretation does not come by itself. It must be struggled for by hard work. The main part of this struggle should be directed toward comprehending the whole. Once the character of an opera role or a song has been made the interpreter's own, this will dictate all the details. The music, of course, is most important; but there are many more things that make up the whole, such as the period in which the composer wrote the work, national influences, and cultural trends of the time. It is not enough to recognize a composition as it was at the time it was composed. It must be translated into a language that is comprehensible today.

This is the essence of my way as a singer. How near have I come to my aim? I hope I will never be fully satisfied with myself.

THE END

Discipline and Perfection

Discipline is an important factor in the whole career of the artist; but it is more important for

DON'T TAKE YOUR MUSIC TOO SERIOUSLY

(Continued from Page 10)

David and Goliath, a work which pays less attention to form than to vigors of scene and action. When Kuhnau brings off a storm, it really crackles! Scarlatti wrote *The Cat's Fugue* by setting down the notes his pet cat touched in stalking across the keyboard. And Rameau did a delightful animal sketch in *The Little Hen*. Unlike old Kuhnau and his formlessness, however, Rameau's lovely fowl lays her eggs in firm, authentic style.

When it comes to the absolute classical giants, Bach can be positively hilarious. Along with his stateliness and nobility, he had a distinctly warm, human side—the side that comes out in the way he played with his children (20 of them!), and wrote little pieces for them and made them laugh. It also comes out in much of his music—in the Fugue in C Minor, Book I, Well Tempered Clavichord; in the Violin and Piano Sonata in E Major, with its little folk-tune air; in the Minuet in G; in much of his dance music—for dance music is exactly what his gigue, courantes, and corrientes really were.

The mighty, passionate, turbulent Beethoven shows more instances of fun than any of them. The Rondo of the Sonata in G Major, Opus 49, No. 1, is nothing but sprightly, teasing gaiety. And the Rage Over the Lost Penny! And the Contra Dances (one of which sounds exactly like the "I've Got Him on My List" song, out of Gilbert and Sullivan.). The First Quartet, Opus 59, in F Major, plays a little game in its second movement by using only one note, in rhythm; while the last movement of the Kreutzer Sonata sounds exactly like a speeded-up version of a Cockney music hall song. The Pastoral Symphony is rich in joyous gaieties, especially where the birds sing, and the people all come to have a good time. And I always find fun in those interminable finales that Beethoven so often uses, which keep going from tonic to dominant, from tonic to dominant, seeming never to end, and finally beating themselves out with tonic, tonic, tonic.

On reaching the Romantics, we find far less fun. The reason, of course, is that, in harmony with the spirit of their time, they busied themselves with their souls, with all the sadness of the world. Whatever the cause, though, the fact is that they hardly ever laughed. Chopin never laughed. Schumann

laughed a little (notably in the "Kinderszenen"). And while Schubert, Mendelssohn, and Brahms have frequent moments of gaiety, they seldom get uproarious.

In the transition between Romanticism and Modernism, we again find only occasional glimpses of fun. César Franck shows none at all. Wagner is funny only in "Die Meistersinger." Tchaikovsky can be occasionally light, but his gayest moments are almost equally tinged with sadness.

With Debussy, fun re-enters the scene, and from there on we find plenty of it. Debussy is full of laughter. The Children's Corner, the Ballet of the Toys, the "Homage a Pickwick, Esquire" (which pokes fun at the British by rumbling God Save the King in the bass), "General La Vigne Eccentric" (with its turkey-in-the-straw flavor), The Minstrels (which imitates a banjo on the piano), the Golliwog's Cakewalk—all these show that even a mind like Debussy's, drenched as it was in moonbeams and nebulousness, could get down to good, hearty fun.

The real Moderns show much humor—again (like the Romantics) transferring the spirit of their age to their music. Examples of modern fun are Jacques Ibert's Little White Donkey, and Pierné's Leaden Soldiers and March of the Little Fauns. In general, Milhaud, Prokofieff, and Stravinsky show a pleasing flow of humor.

And, of course, we must not forget that humorist *par excellence*, Francis Poulenc. Much of Poulenc's fun results from his knack of writing in such a wide variety of styles. He can be classic, romantic, grand-opera, Gilbert-and-Sullivan—anything! His Concerto for Two Pianos is especially funny, to me, in that it takes the style of Mozart and develops it with modern "Schmaltz."

And what does all this prove? Simply this: That music does and always did abound in human feelings that make it not only uplifting and grand, but also extremely easy to live with. As I said before, music is like life—indeed, *is* life. Whatever stimulus you seek from it, you find—provided you train yourself to look.

The next time anyone tells you he's scared of the solemn magnificence of great music, ask him if he's ever set about finding its fun!

THE END

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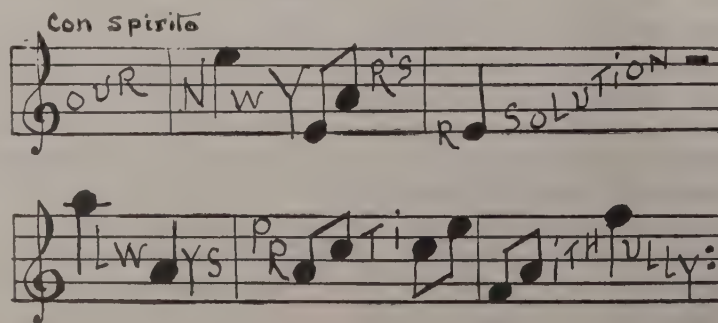
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Address.....

A.D. 1950

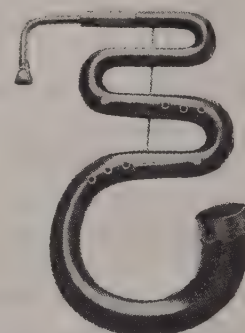


1. How may two eighth-note rests, plus two quarter-note rests be expressed by one rest? (10 points)
2. Name two composers, father and son, who had the same first name and who wrote in similar style? (20 points)
3. Which of the following operas did Wagner compose: *Madame Butterfly*, *Tannhäuser*, *Rigo-*

letto or *Magic Flute*? (10 points)

4. Is the triad *c-sharp, e, g-sharp*, a major, minor, augmented or diminished triad? (5 points)
 5. Which of the following composers are still living: Stephen Foster, MacDowell, Sibelius, Debussy? (15 points)
 6. Which composer was born in 1756 and died in 1791? (10 points)
 7. What was the nationality of Brahms? (5 points)
 8. Who wrote the incidental music to Shakespeare's play, *Midsummer Night's Dream*? (15 points)
 9. What is meant by *poco a poco ritardando*? (5 points)
 10. In how many major scales is the fifth finger used? (5 points)
- (Answers on next page)

Another Queer Instrument



Here is another example of an obsolete instrument, used before our present-day better ones were developed.

This is called a Serpent. Do you think it resembles one? It was eight feet long and had six finger-holes and produced very low tones. It is said to have been invented in France about 1590 and was sometimes used to support the basses in Ecclesiastical plain-song in France and England. In later years keys were added and various forms of this instrument continued to be used until modern times. Berlioz mentioned it though he did not think much of it. Mendelssohn wrote a part for this instrument in the score of his well-known oratorio, *St. Paul*. An Englishman in the private band of King George III of England played elaborate variations on this awkward instrument, some specimens of which were made of wood and some of metal.

THE JUNIOR ETUDE QUESTIONNAIRE

will take the place of the usual contest this month

Starting the New Season in Music (Prize winner, Class A)

Starting the new season in music means, to the millions of music lovers, another season of concert-going, radio-listening and reading about talented artists and musical events.

To the professional musician it means another season of concert-giving, teaching, and conducting.

But to us music students it means another year in which we will strive to advance in our musical studies and mature in our musical thought and endeavor. We should not take for granted, as we are often inclined to do, these precious years of music study but we should appreciate all the opportunities open to us and make the very best of them. I think that as we start the new season in music, it is a good time to make musical resolutions, to study hard, to earnestly co-operate with our teachers and to eagerly try to get the best in knowledge, enjoyment and inspiration from our music.

Shirley Byers (Age 16),
Canada

Speed Game

Each player is supplied with piece of music-paper, pencil and eraser. The game is to see who can be the first to write correctly each of the fourteen major triads (including the triads of G-flat and C-flat). If the players are very young, the two latter triads may be omitted. If the players are older Juniors, inversions of the triads may be included. In any case, the first one to complete the project correctly is the winner.

I take Hammond organ lessons and would like some hints on registration for hymns. If any of you Junior organists have any special combinations that you like I would be glad to hear from you.

Jerry McSpadden, Arkansas

I started piano lessons when I was four-and-a-half years old. I compose music and also write poetry and soon will play one of my pieces on the radio. I would like to hear from other JUNIOR ETUDE readers.

Eleanor Fay Bund (Age 12),
Massachusetts



Eleanor Fay Bund
(age 12)
Massachusetts



Gladys Doris Guyton
(age 17)
North Carolina

Results of September Essay Contest, "Starting the New Season in Music"

Prize winners for essay contest:

Class A, Shirley Byers (Age 16),
Canada

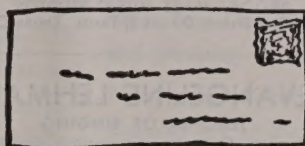
Class B, Beverly Hamblin (Age 13),
Mississippi

Class C, None received.

Honorable Mention for essays:

Catherine Quiroz, Peg Ingle, Janet Louise Ryan, Mary Therese Gregpny, Annette Landrum, Agnes Horst, Nancy Miller, Eugene Fretz, Florence Harbers, Mary Winterman, Ernest Lauder, Doris Jenkins, Euginia Flosbecker, Jean Jordan, Eleanor Wright, Mabel Perry, Dorothy Quigley, Janet LeRoy, Lois Gilbert, Elaine Robinson.

Letter Boxers



Send replies to Letters on this page in care of JUNIOR ETUDE, and they will be forwarded to the writers.

DEAR JUNIOR ETUDE:

I have not seen many letters from Philippine ETUDE readers. I play the piano and like music very much. All the children in our family enjoy music, five play the piano and also sing. My brother taught us to play, but he is now in New York where he has a scholarship. He composed songs and operettas. I am a sophomore in High School where my father is the Director. I would like to hear from other JUNIOR ETUDE readers.

From your friend,
Rosa Wenceslina Espino (Age 14),
Philippine Islands

The first thing I look for each month is the JUNIOR ETUDE. I play a little on the piano and violin; write poems and have composed a few pieces of music. I would like to hear from anyone, anywhere!

Mildred Lee (Age 16),
Wisconsin

I have taken music for thirteen years and plan to become a music teacher. I am assistant pianist of my church and hope to minor in church music in college. I think ETUDE is the most inspiring music magazine and I especially enjoy the JUNIOR ETUDE. I would like to hear from others who like music.

Gladys Doris Guyton (Age 17),
North Carolina

Answers to Quiz No. 49

1. By one dotted half-note rest; 2. Johann Strauss, Sr., (1804-1849), known as "Father of the Waltz"; Johann Strauss, Jr. (1825-1899), composer of *Blue Danube* and other very well known Waltzes; 3. *Tannhäuser*; 4. minor; 5. Sibelius; 6. Mozart; 7. German; 8. Mendelssohn; 9. getting slower little by little; 10. six in each hand.

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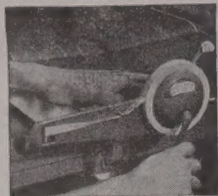
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OVERTAXED FINGERS

(Continued from Page 21)

downward (Figure 3). Be very careful that not one of the fingers moves from its original position on the stick; and be sure that when the hand reaches the side position the little finger is still curved.

It will take some days of practice before the pupil can fulfill all these requirements easily.

Now, from the side position, raise the bow to its original position, and observe the fingers again. Turn this into a two-part exercise; one: Drop the arm to the side; two: Raise it in front of the body. This will gradually bring the side-of-the-palm muscle into play, and so will relieve the finger muscle and hence stop the buckling of the joint.

Avoid dropping the arm swiftly until the larger muscle can be felt taking a definite part (which can also be determined by noticing when the finger joints cease straightening). This constitutes the first step, and should be done several times at the beginning of the day's practice, and again in the middle.

The second step is the last. Holding the bow in the original position of the first exercise, with the stick horizontal, turn the forearm so that the stick swings from left to right (Figure 4). In doing this exercise, the first finger may slip if the movement is too rapid at first. Now swing the stick back to the first position (Figure 5).

The return stroke is very difficult for the fourth finger at this stage, so keep the movement slow at first. The end of each stroke should terminate precisely, with no wavering of the bow, even in slow motion. As the finger develops, the speed may be increased almost indefinitely, until the swing becomes a whip stroke.

These exercises should be continued daily for perhaps two or three weeks. Thereafter, the first one (Figs. 1-4) may be dropped. The second (Figure 5) should be continued for several minutes a day, even after the finger is under control, as it will continue to strengthen the hand and increase its suppleness.

In his short creative lifetime, Franz Schubert turned out more than 600 songs. The prolific composer apparently forgot his music as fast as he wrote it down. Once, hearing a song, he observed: "That's not bad—who wrote it?" "You did," was the reply.

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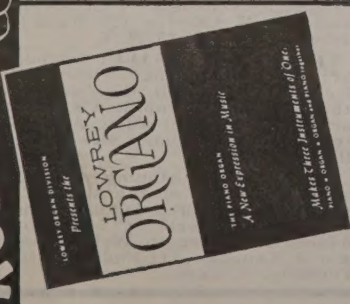
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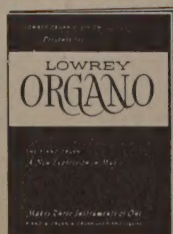
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